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ABSTRACT

This curriculum is designed to help blind individuals read music via the Optacon, an electronic device that converts printed figures into vibrating tactile sensations. The curriculum is intended to teach the learner to track and scan musical scores with the Optacon, tactually recognize and discriminate various notational signs found in printed music, and translate these signs into their musical referents. Lessons are designed sequentially and include information on goals; objectives; introductory exercises (designed to extend skills); and finding, identification, and memorization exercises. Lessons address five major units: rhythmic notation off the staff (bar lines, whole and half notes); melodic notation on one staff (flats, sharps, rests); expressive and diacritical marks (note attacks, dynamic marks); chords and counterpoint on one staff (parallel chords); and piano music (two staves). (CL)

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A CURRICULUM
FOR TEACHING

Optacon Music

READING

ED247742

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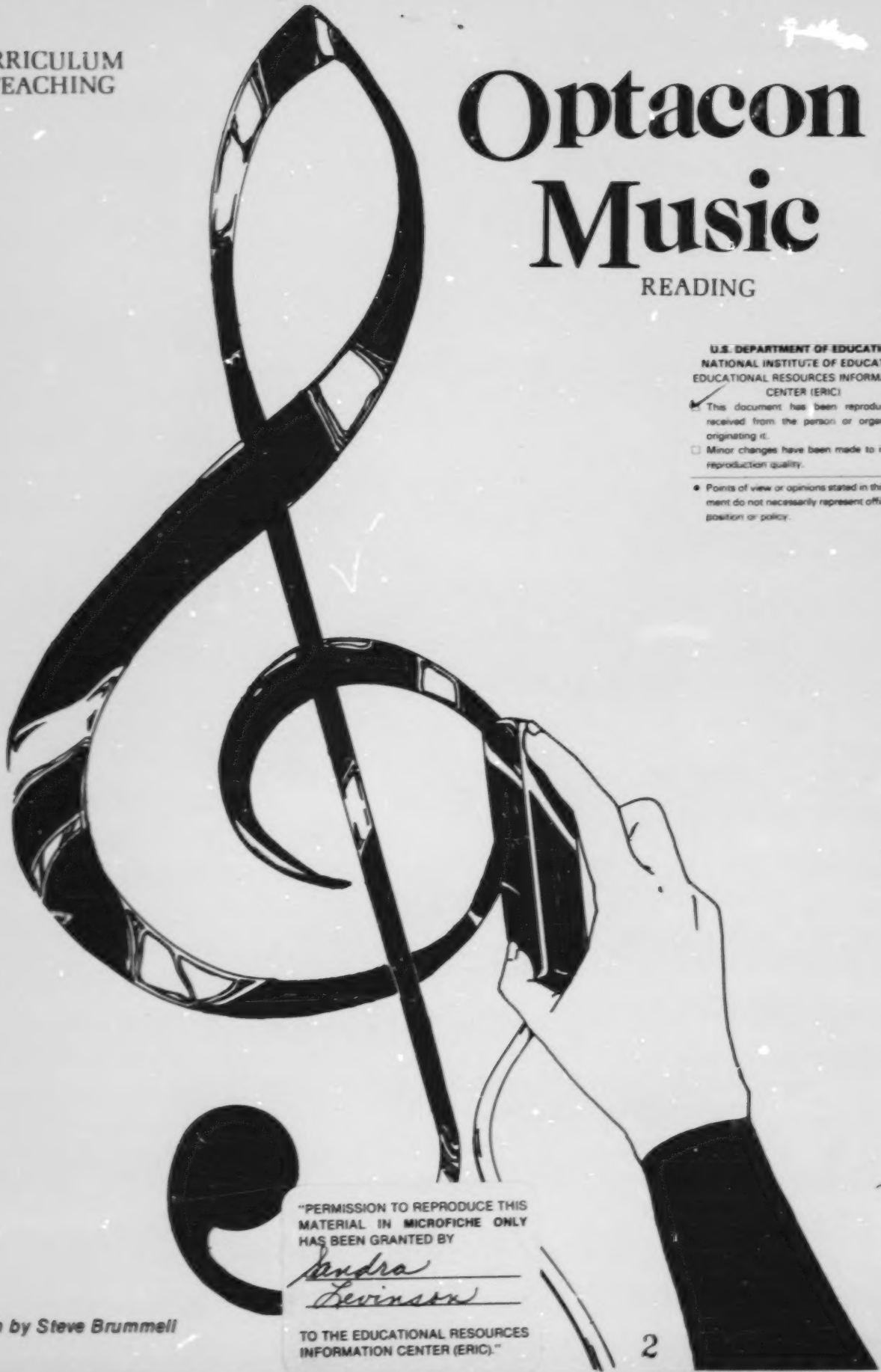
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A CURRICULUM FOR TEACHING OPTACON MUSIC-READING

by

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I. THE NEED FOR OPTACON MUSIC-READING

Blind people are renowned for their love of music, and in comparison to sighted people, often find music of greater importance to their lives (Wiley, 1968). The reason is twofold: music is highly accessible to them, and it provides the blind with career opportunities that can be more rewarding than most others, both financially and spiritually (Wiley, 1968). To reap these benefits by participating in school music programs, studying music privately, or by pursuing a musical career, blind individuals must overcome a major obstacle — reading music.

Problems of Braille Music

Traditionally, the Braille system of transcribing music notation has made it possible for blind persons to read music; however, it never has provided complete, easy, or immediate access to the world of written music of the sighted. In fact, the Braille music system itself poses many barriers.

In Braille, a limited number of dot configurations are used to represent the full gamut of signs used in music notation. Consequently, one dot configuration may have several different musical meanings, and conversely, one musical sign may require several configurations. Needless to say, these features make Braille music complicated, confusing, and so difficult to learn that it is mastered only by those blind individuals who have superior intelligence and a lion's share of determination.

Another disadvantage of Braille is that the score must be transcribed. The blind person's access to music is therefore dependent upon whether a transcript is available or whether a Braille transcriber is available to make one. Fortunately, a large percentage of the standard musical repetoire has already been transcribed into Braille, and many scores are available for loan from Braille music libraries. Nonetheless, a blind musician's choices are limited, and if a score is not readily available, a Braille transcription is rather expensive to buy and time-consuming to have made. Even when scores are available on loan, the necessity of continuously borrowing music can be a real hardship; especially for those music students and professionals who regularly use a large number and variety of scores within short periods of time. Additionally, the bulkiness of Braille scores makes them difficult to store, mail, and carry around.

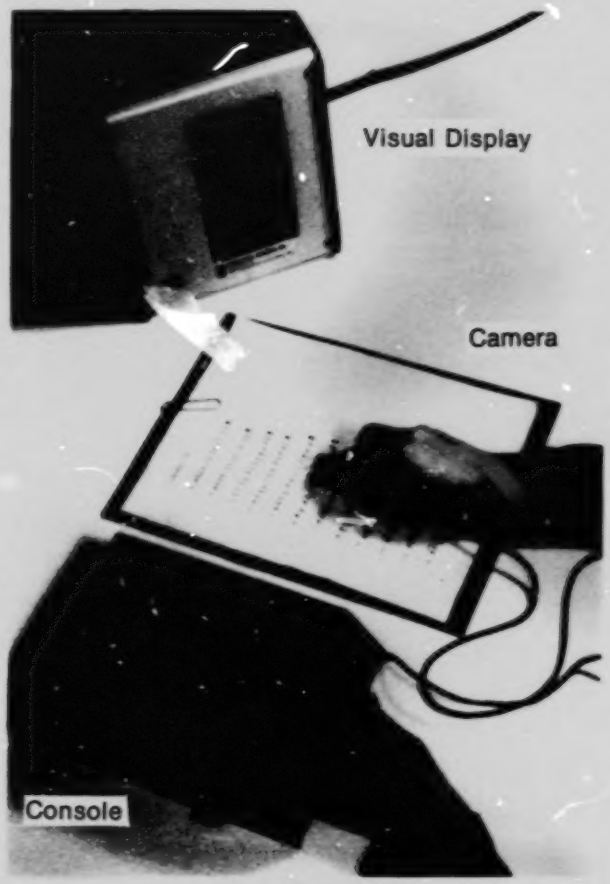
Inconvenience aside, perhaps the greatest drawback of Braille music is that it is a system of music notation completely different from that used by sighted musicians. Braille not only uses different notational signs, but also arranges these signs in different temporal sequences and spatial positions. Consequently, the mental image a blind person gets from a Braille score is considerably different from the mental image a sighted person gets from a printed score. Put another way, because a Braille score does not enable the blind person to feel what the printed score looks like, the blind person conceptualizes the score differently. Unfortunately, this often creates important gaps or difficulties in communication between sighted and blind individuals which greatly hamper blind individuals in their music studies and careers.

The Optacon

In the early 1970's, a new electronic device was developed for the blind, called the Optacon or *OP*tical-to-*TA*ctile-*CON*verter. The Optacon converts printed figures into vibrating tactile sensations which allow the blind person to actually feel the shape or form of the figure. Through the Optacon, the blind person feels what the sighted person sees on the page and is thereby able to *tactually read* the same printed materials.

As shown in the picture below, the Optacon consists of three main parts: an electronic eye (or camera) which picks up visual images on the printed page; a console (or tactile array) which converts the visual images picked up by the camera into simulated tactile sensations; and a visual display which allows a sighted person to see what tactile images the user is receiving. To use the Optacon, the reader moves the camera across the line of print with one hand, stopping to inspect and identify each figure as s/he goes along; meanwhile, the index finger of the other hand is held in the console to receive the tactile images being transmitted. Thus, the Optacon requires the simultaneous use of both hands so that whatever visual images are being picked up with the camera with one hand are felt through the console with the index finger of the other hand at the same time.

Figure 1. The Optacon



Since the blind person now can *tactually read* the same printed material the sighted person sees, Braille transcriptions are not necessary. Potentially, all printed material is readily available to the unsighted.

The Optacon already has been useful in allowing the blind to read textbooks, novels, job-related papers, personal correspondence, and business materials. Studies have shown that reading speeds vary from eight to one-hundred words per minute, depending upon factors such as training, motivation, and procedural approach. Even though this reading speed is slower than that for Braille, most Optacon users feel the rate is not so important as the independence, privacy, and accessibility the Optacon affords them (Mason, 1978).

Optacon Music Reading

Being able to read *music* print with similar independence has major educational and vocational implications for the blind. By providing direct and immediate access to any score or musical example, the Optacon could facilitate the inclusion and participation of blind children in regular music classrooms and school programs that involve or require score reading. On the college level, the Optacon could be invaluable in assisting blind students take music examinations required for admission and during their coursework, and could greatly facilitate their learning in the area of performance, aural and written theory, and history, as well as their participation in ensembles. As for professionals, the Optacon could make countless scores easily accessible, save enormous amounts of time usually taken up with obtaining Braille transcriptions, and enable direct exchange of printed music with other professionals.

II. MUSIC-READING WITH THE OPTACON

Feasibility

The Optacon can extend the world of the blind musician to exciting new vistas! But there also are new challenges — learning how to tactually perceive, discriminate, and interpret the many complexities of a musical score.

Reading music with the Optacon is considerably more complicated than reading word print. Picture for a moment how different a musical score is from a page of word print. Then, imagine how differently it should feel to the fingertips. Aside from being more crammed with print, music contains a greater number and variety of signs than word print. Word print only uses the alphabet in upper and lower case, numbers, and punctuation marks, whereas music uses hundreds of different notational signs. Music has the added complexity of superimposing these signs on five horizontal lines, thereby making tactual discrimination considerably more difficult. Another difference is that words usually appear in a single straight line, while the notes of a musical score zig-zag up and down moving by step and leap in both vertical and horizontal configurations. Consequently, "tracking" and "scanning" a musical score to find the notes is not so simple as following the straight line of word print.

Moreover, since note progressions and configurations are less predictable than letter or word sequences, the reader cannot quickly skim over anything in a musical score. Hence, music reading is necessarily slower than word-reading. The process is slower because the hands are involved in reading; it is impossible to read the score and play an instrument simultaneously as sighted musicians do. Instead, the Optacon music reader reads a short passage, memorizes it, leaves the Optacon, takes up the instrument, plays the passage . . . and then proceeds in the same fashion until the end of the composition. It is also important to note then, because the reading process is slow and segmented, it is impossible to "sight-sing" or "sight-read" a score at a reasonable or steady tempo. In short, music reading is a complicated, multi-step process.

Despite these seemingly overwhelming difficulties, blind individuals have demonstrated that it is possible to read music competently through the Optacon. Homma and Muranaka (1978) reported that after thirty-five hours of training, an eight year old girl was able to read beginner piano music. Telesensory Systems Incorporated (the manufacturer of Optacons) found that an adult experienced Optacon user was able to read melodies and simple piano accompaniments after only two hours of training. Brand (1980) observed an adult musician read "complicated" piano music. And finally, the

present authors (Bruscia & Levinson, 1982) found that, upon completion of this curriculum, ten blind individuals ranging in age from 10 to 24 years achieved considerable speed and accuracy in reading relatively complex musical scores (See Appendix A).

Procedural Considerations

Because musical scores look so different from word print, and because they are so much more difficult to read through the Optacon, basic techniques for using the Optacon had to be either expanded or adapted to the musical situations. Of particular importance are camera techniques or procedures for inspecting the printed page with the electronic eye. Four techniques have been developed for specific use with Optacon music-reading. They are:

1. *Scanning* is a basic Optacon technique which involves controlled quick movements of the electronic eye from one location or figure to another. When adapted to music, scanning is a two-step process which precedes the actual reading of the score. In the first scanning, the reader skims horizontally across the line of music to get a general impression of what the music "looks" like. In the second scanning, the reader moves the electronic eye in vertical wave forms which encompass the space below and above the five-line staff. After these two scannings, the reader has a better comprehension of what the score entails and is thereby able to plan specific reading strategies.

2. *Sequencing* is a process wherein the reader determines the order in which various parts or segments of the score are to be read. For example, when approaching piano music using two staves, the reader must decide whether to begin with the upper staff and then read the lower staff or whether to proceed in the reverse. Because word print usually proceeds in straight lines, sequencing is not usually a procedural consideration. However, whenever the figures to be read are spaced in an unpredictable or unusual way (as in a musical score) sequencing is an important step for the Optacon user. Another musical example of the importance of sequencing strategies is counterpoint. When should the reader read one line at a time horizontally, or all lines simultaneously or vertically? What is important to realize is that sequencing decisions must be made on the basis of Optacon considerations as well as strictly musical matters.

3. *Tracking* is a basic technique used in Optacon reading wherein the reader systematically inspects a particular figure in order to identify it. Here again, because of the graphical complexity of musical figures when compared to letters of the alphabet, tracking in Optacon music-reading is considerably more complicated. Moreover, finding the most effective way of tracking musical figures is of crucial significance in insuring the success of Optacon music reading. Throughout the curriculum, various tracking techniques will be presented and explained.

4. *Searching* is a procedure invented by the authors wherein the reader systematically inspects the score with the electronic eye in order to locate each figure. Again, because musical notes do not proceed horizontally in a straight line as do words, a more elaborate procedure for finding each note is needed.

Measures of Success

In field-testing this curriculum it was found that "speed" was the preferred measure of success in Optacon music-reading. Speed is defined as the number of figures* read per minute with 100% accuracy, including the time needed to verbally report what was read. The authors found that neither accuracy or time alone were sufficient measures. Most students will achieve 100% accuracy given the time to do so, consequently only a combination of these factors provide a valid measure of success. It is important also to note that measures of speed are based on verbal reports rather than on musical performance of the score. The reasons are many. Performance of the score requires memorization skills and instrumental proficiency. By contrast, verbal reports are quick, direct, and less contaminated by such extraneous factors.

**A figure is any notational sign that forms a separate visual-tactile entity regardless of its musical significance. Examples are a single note, a bar line, a sharp or flat sign, etc.*

A New Curriculum

The authors constructed the first curriculum on Optacon music reading in 1978. The original version was field-tested, modified, and re-tested until the present curriculum was written. The present curriculum, then, is the result of four years of field-testing and research. The project** was conducted by the authors at the Overbrook Educational Center, Program for the Visually Impaired of the School District of Philadelphia. Subjects for the project were ten legally blind individuals of average or above-average intelligence who ranged in age from 10 to 24 years. All of them had studied a musical instrument previously, and all had a working knowledge of basic musical concepts. In addition, all subjects had been trained in using the Optacon for word print, and all had demonstrated basic tracking and scanning skills.

****The findings of this research project regarding variables that influence Optacon music-reading success are incorporated throughout the curriculum and are described in greater detail in Appendix A.*

III. A GUIDE TO THE CURRICULUM

Objectives

This curriculum provides a systematic method for teaching blind musicians and students how to read music print with the Optacon. More specifically, its purpose is to enable the learner: (a) to track and scan musical scores with the Optacon; (2) to tactually recognize and discriminate various notational signs found in printed music; and (3) to translate these signs into their musical referents.

Delimitations

The lessons which follow are concerned with teaching an individual how to read musical notation through the Optacon; it is not concerned with teaching Optacon procedures, word-reading, or musical concepts. It is important to note, therefore, that the student already should be able to track and scan word print independently and be able to understand the musical concepts contained in each unit of the curriculum. These materials still may be used successfully by students without such preparation, but only if additional instruction is provided concurrently.

In keeping with the intended scope of the curriculum, all definitions and explanations of musical figures refer to *notational* rather than musical meanings, and all discussions are limited to implications for the Optacon. Thus, for example, a vertical line from the top to the bottom of the staff is defined simply as "bar line" and explained as "the sign that marks off or separates measures." No attempt is made to explain what a musical measure is. Similarly, the sign " 𝅗𝅥 " is defined as a "half note-stem up," and compared to other note values only in terms of Optacon differences. An attempt is not made to explain its durational qualities or relationship to other note values within meter contexts.

Since the number of signs used in music notation is immense — especially when one includes the varieties found in different types of scores for different instruments, printed by different publishers — it was impossible to cover the entire gamut of music notation in the curriculum. Nevertheless, because the curriculum is intended for blind musicians who play any instrument, an attempt was made to present all of the signs basic to all instruments. These basic signs are presented in the first four units. Then, in order to accommodate some of the notational differences between instruments, a separate unit is devoted to piano music, and an index at the end of the curriculum includes a section on signs unique to other instruments.

Format

The curriculum is comprised of a manual and a packet of progress evaluation sheets for the teacher and worksheets for the student. The teacher's manual contains an introduction to the curriculum, five units of lesson plans, and an index or glossary of additional notational signs. The student's worksheets contain reading exercises for each lesson (corresponding to the teacher's manual), and the index of additional notational signs.

Units of the curriculum cover a particular area or aspect of musical notation (e.g., rhythmic notation off the staff). Lessons within each unit deal with a particular notational sign or group of signs within the unit area (e.g., eighth notes). In the teacher's manual, each unit begins with an overview of the content and methodological approach of the unit along with specific pedagogical suggestions. Following this introduction are lesson plans with established goals, competency objectives, step-by-step teaching procedures, and a copy of the student's reading exercises.

By contrast, the student worksheets consist only of the exercises. Carefully tailored to each unit's lesson, these exercises are lines of music notation which either (1) introduce a new notational figure in isolation (viz., introductory exercises); (2) present the new notational figure with tactually similar or musically-related figures (viz., finding exercises); or (3) present the new notational figure within musical contexts that include all of the figures previously learned (viz., identification, memorization, and test exercises). Because these exercises have specific learning objectives, and because they had to be limited to include only signs already covered in previous lessons, it was necessary for the authors to compose most of them. Unfortunately, especially in the beginning of the curriculum, it was not always possible to make some of them musically meaningful. Later however, as more signs have been covered, it was possible to use excerpts from the music literature in the "identification" and "test" exercises.

The index of additional notational signs, which appears in both the teacher's manual (see Appendix B) and the student worksheets, is a supplemental glossary of notational signs not previously presented in any of the units. These additional signs are divided into two main sections, generic and instrumental. The generic section contains those signs found in all types of musical scores; the instrumental section contains those found only in scores for certain instruments. Since the index is intended as a reference, it has been organized for the convenience of the Optacon reader. Hence, signs are organized within each section according to their shape and location on the staff rather than alphabetically according to their notational or musical meaning. Signs within the instrumental section are further organized according to instrument family. Each entry in the index provides an example of the sign off the staff and/or within its score context, a description of its critical tactual features, and its notational meaning.

A packet of progress evaluation sheets is provided to encourage ongoing evaluation of the student's progress. The evaluation sheets provide space to record the student's speed and accuracy in reading exercises at various points in the curriculum. Specific instructions for progress evaluation will be discussed in a later section.

Learning Sequence

A major consideration in designing the curriculum has been to establish a learning sequence that leads to efficient and successful Optacon music reading. Two interdependent questions were involved: in what sequence should the various signs of musical notation be presented? And, what sequence should be following in teaching various procedural operations? Considering those aspects of music notation that already impose a specific learning sequence, and based upon experiments on the learner's readiness for various signs and Optacon skills, the authors have reached the following conclusions:

1. Music notation is learned best for Optacon purposes in the following sequence:
   A. Rhythmic values of notes
   B. Barlines and meter signatures
   C. Location of notes within five lines and four spaces
   D. Accidentals and rests

E. Notes on leger lines
F. Expressive signs or directions at noteheads
G. Expressive signs or directions above or below the staff

2. Tracking and scanning is learned in the following sequence:
   A. Single and beamed notes in a straight horizontal row off the staff
   B. Melody on three-line staff
   C. Melody on five-line staff
   D. Melody on five-line staff with expressive marks
   E. Chords on one staff
   F. Counterpoint on one staff
   G. Piano music

3. Tactual recognition of a figure is learned in the following sequence:
   A. Detection of critical tactual features of figure placed off the staff
   B. Discrimination from other tactually similar and/or musically related figures on the staff
   C. Detection of critical tactual features on the staff
   D. Discrimination from other tactually similar and musically related figures on the staff
   E. Recognition of figure within various musical contexts

The sequence found for music notation learning and for tracking and scanning determined how the notational signs were grouped and sequenced into lessons and units of the curriculum; the sequence found for tactual recognition of figures determined the structure of the lessons themselves.

The Instructional Model

In addition to prescribing a learning sequence for both content and skill, the curriculum also recommends a method for teaching Optacon music-reading. This method is integrally related to the learning sequence and can be discerned most readily in the step-by-step procedures used throughout the curriculum, the sequence of learning experiences provided in each lesson, and the various types of student reading exercises used.

Teaching Procedures. Three main teaching procedures are used throughout the curriculum: Instruct, Ask, and Elicit.

Instruct indicates when the teacher should give directions, feedback, or information to the student. It is used primarily to: (1) inform the student of his/her whereabouts on the page or line; (2) introduce the content of the reading exercise; (3) give instructions on how to read the exercise; (4) state or re-state the tactual characteristics of a notational figure; (5) direct the student's tracking; (6) inform the student of the notational meaning of a sign or figure; and (7) acknowledge, praise, reward, and correct the student. Thus, under this heading in the curriculum, the teacher will find out exactly *what the student should be told* at each juncture of the lesson.

Ask tells the teacher when to pose a question to the student. It is used primarily to: (1) encourage the student to tactually explore the figure or line (i.e., discovery learning); (2) get the student to notice or observe a particular aspect of the stimulus situation; (3) obtain feedback on what the student is experiencing tactually; and (4) test the student's understanding. Thus, under this heading of the curriculum, the teacher will find exactly *what the student should be considering or thinking about* at various points in each lesson.

Elicit advises the teacher to expect or work towards a certain response from the student. The term was selected because it implies that the teacher does not wait passively for the correct answer or response from the student, but rather actively guides and shapes the student's responses through successive exchanges of questions and statements until the target outcome is reached. The Elicit procedure is used primarily to: (1) inform the student of expected or target outcomes; (2) assist the student in reaching the expected or target outcome; (3) insure that the material or skill is being learned correctly; and (4) promote positive learning experiences. Since these procedures involve spontaneous interactions with the student that are unique to the circumstances, specific teaching instructions cannot be given. Thus, under this heading of the curriculum, the teacher will find criteria

for evaluating student progress by explaining exactly *what the student should be doing or saying at various points in each lesson.*

Student Exercises. The effective use and sequencing of these three basic procedures is of the greatest pedagogical importance in the *Introductory Exercises* of each lesson. In these exercises, the student encounters new notational figures for the first time. The following sequence is used characteristically throughout the curriculum:

Instruct: Inform student of contents of line (or lesson).
Direct student to find figure to be read.

Ask: Get feedback from student's tactual experience.

Elicit: Get student to verbalize what the critical features of the figure are.

Instruct: Inform the student of the name of the figure, its notational meaning, and usage.
Direct student's tracking of second example of same figure.

Elicit: Get student to correctly track third example independently.

Ask: Get student to compare new figure with previously learned figures that are tactually similar and/or musically related.

Elicit: Get student to verbalize similarities and differences in critical features, tracking, and/or notational use, meaning.

The Exercises which follow the *Introductory Exercises* are designed to extend skills. First are the *Finding Exercises.* In these, the student reads silently and as quickly as possible, and is asked to find and count a target figure. The purpose of *Finding Exercises* is twofold: to promote speed in tracking and scanning and to increase the ability to discriminate the new figure from ones previously learned. Now that the student has learned the critical tactual features and tracking procedures for a particular figure, (s)he is ready to develop some speed in recognizing and discriminating it from others.

Identification Exercises follow. These require the student to name every figure in the exercise. Here, the purpose is to place the newly learned figure into various musical contexts and to review previously learned figures. Thus, emphasis is given not only to speed and accuracy in recognizing the new figure, but also to accurate long-term recall for other figures.

Memorization Exercises are next. They consist of shorter lines of notation which frequently include a musical pattern or repeat of some kind. The student is asked to read the entire line silently, memorizing it as(s)he goes along, and then to give a verbal report or musically reproduce the entire line. The purpose of these exercises is to develop the student's short-term memory for music which is extremely important as the student begins to learn how to play what(s)he is reading on the Optacon.

Following the *Memorization Exercises* is a *Test Line* which the student is asked to read and give a verbal report of each figure. The *Test Lines* are constructed with the same rationale as the *Identification Exercises,* and are included to emphasize the importance of evaluating student progress at the end of each lesson.

Teaching Suggestions

A Summary of Curriculum Features

- Lessons are designed sequentially to reflect skill difficulty and learning stages.
- Each unit (lessons and practice) reinforce cumulative learning. Sufficient practical exercises follow lessons to insure mastery.
- Supplementary exercises provide additional reading practice with more difficult symbols and procedures.
- Lessons are structured similarly to reduce direction-reading time and, therefore, to increase content emphasis.
- A teacher copy of student worksheets are included with the curriculum.
- Line numbers in the teacher's manual correspond with line numbers on student worksheets for ease of instruction.
- Each worksheet lists symbols, skills, and exercises for that lesson at the top of the page, enabling adults to work independently and to progress rapidly through the curriculum.
- A suggested teaching script is provided for each lesson. Complete testing materials are included.

Equipment Requirements

STUDENT	TEACHER
1. Optacon 2. Student worksheet 3. Rubber mat 4. Table & chair* 5. Optacon on student's left; materials to his/her right	1. Visual Display** 2. Curriculum 3. Progress Evaluation Sheet 4. Stopwatch (optional) 5. Table(desk) adjacent to the student's
Notes: *Furniture must be of appropriate size and height for comfortable arm placement. **When teacher is blind, one repeater cable and a second Optacon is used instead.	

Optacon Settings

MAGNIFICATION: Minimum image size (adjust all the way toward the retinal module cord). At this setting, three staff line (≡) should be displayed on the array.

INTENSITY: Range, from 11:00-2:00.

THRESHOLD: Range, from 10:00-1:00 (depending upon the individual needs of the reader and the quality and size of the print notation).

Instructional Procedures

Because students are independent readers, they start the lesson by setting up the Optacon themselves.* The appropriate student worksheet is placed on the rubber mat, and reading begins. Instructions for finding each exercise has been provided in the curriculum. Once students locate "line 1" and adjust the Optacon to meet their individual needs, they are ready to proceed with the day's work.

While the learners prepare themselves, the teacher readies the instructional materials. A Visual Display (or repeater cable and second Optacon) is connected. The teacher curriculum, student progress sheets, and an optional stopwatch are positioned on the desk.

Once the lesson begins, it is important for the teacher continually to monitor the student's location on the page through use of the Visual Display. Continual teacher feedback is recommended.

The curriculum is designed to present each concept clearly and to provide sufficient practice for mastery. If, however, a student develops a problem with a particular figure, the instructor is advised to return to the exercise which addresses that concept — or for more complex symbols — to the supplementary exercises.

Sometimes a student will encounter music symbols which he does not understand. When that occurs, the instructor might consult a music dictionary** for clarification, or s/he may ask (or have the student ask) the school music teacher. This curriculum does not teach music concepts, only the reading of music symbols.

For detailed instruction, consult The Optacon Training Manual: "Teaching Guideline." (Palo Alto: Telesensory Systems, Inc.), 1977.

**E.G. — Lee, Dr. William. Music Theory Dictionary. (New York: Charles Hansen/Educational Music and Books), 1965 and 1968.*

In presenting Optacon music-reading materials, it is important to follow the curriculum sequence. Skills are introduced in an order appropriate to their difficulty and to the learning stage of the student, and lessons are cumulative to reinforce retention of what already has been learned. Single-line melodies from commercially printed music* can be given to students after Lesson 12, but care must be taken to limit selection to scores including only those symbols previously presented.

Playing the Score

The Curriculum features memorization exercises for strengthening student performance skills. Or students may also work with commercially-printed music. Methods for presenting this type of practice vary with student age, motivation, and proficiency. The exercises can be:

- Verbally stated or sung (best with younger students).
- Repeated on a percussion instrument.
- Played on student's major instrument (full staff exercises, beginning with Lesson 11).

- Reproduced on a raised-line board with teacher-prepared tactual symbols — or — on a transparency with four teacher-drawn staves (use primarily with students needing extra practice).

Whichever score is chosen, the use of magnets makes the reading task easier. Place a magnetic board beneath the page; after the student has read and memorized a number of measures and is ready to reproduce them, mark the place in the score where (s)he stops with a magnet.

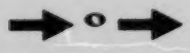
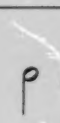
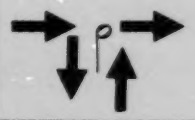
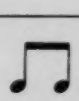
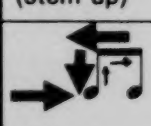
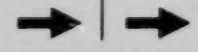
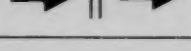
Tests

There are several applications for the *Progress Evaluation Sheets* included in the curriculum. A teacher may use them to record mastery of each exercise in each lesson or to record only test scores (i.e., only those of the final exercise in each lesson). In either case, directions for testing are presented in detail in the curiculum itself. It should be noted that timing student responses (with a stopwatch) is recommended. In addition, the teacher should also keep a careful anecdotal record of student progress. *Progress Evaluation Sheets* have space for the recording of commentary in addition to the date, lesson number, speed (optional), and number of errors. Needless to say, a review of test errors with the student will help to determine if additional practice is needed before advancing in the curriculum.

**E.G. — Cole, Samuel W. Melodia, The Educational Plan Exercises written and selected by Leo R. Lewis. (Bryn Mawr, Pa., Oliver Ditson Co., Theodore Presser Co.), 1903*

The Curriculum

FIGURES IDENTIFIED IN UNIT ONE:
Rhythmic Notation off the staff

Music Notation	Name	Critical Features	Tracking	Comments
	whole note	open circle or open oval		
	half note stem up	vertical line (stem) attached to notehead going up on right		
	half note stem down	vertical line (stem) attached to notehead going down on left		
	quarter note stem up	filled in notehead, stem going up on right	same as half note (stem up)	
	quarter note stem down	filled in notehead, stem going down on left	same as half note (stem down)	
	eighth note flagged or hooked	hook or flag attached to end of stem	same as half note (stem up)	
	eighth notes beamed	horizontal line connecting stems		
	sixteenth note flagged	two hooks or flags attached to end of stem	same as half note (stem up)	
	sixteenth notes beamed	two horizontal lines connecting stems	same as beamed eighth notes	
	single bar line	single vertical line		
	double bar line	two single vertical lines		
	double bar line	one vertical line followed by thick line (rectangle)		

UNIT ONE
Rhythmic Notation off the staff

Music Notation	Name	Critical Features	Tracking	Comments
·	single dot		→ · →	
𝅝·	dotted whole note	same as whole note with dot to right of notehead	→ 𝅝· →	
𝅗𝅥.	dotted half note	same as half note with dot to right of notehead	→ 𝅗𝅥 . →	
♩.	dotted quarter note	same as quarter note with dot to right of notehead	same as above	
♪.	dotted eighth note	same as eighth note with dot to right of notehead	same as above	
$\frac{2}{4}$	two-four meter	two = 2 four = 1	→ ↑ $\frac{2}{4}$ ↓ →	
$\frac{3}{4}$	three-four meter	three = 3 four = see above	same as above	
$\frac{2}{8}$	two-eight meter	two = see above eight = 8	same as above	
$\frac{3}{8}$	three-eight meter	three = see eight = above	same as above	
$\frac{4}{4}$	four-four meter	four = see four = above	same as above	
$\frac{6}{4}$	six-four meter	six = 6 four = see above	same as above	
$\frac{4}{8}$	four-eight meter	four 4 = see eight 8 = above	same as above	
$\frac{6}{8}$	six-eight meter	six 6 = see eight 8 = above	same as above	
C	common time	C = appears as print "C"	→ C →	
¢	cut time	¢ = appears as print "C"-vertical line coming down in middle	same as above	

LESSON ONE

GOAL

Recognition of whole notes (𝅝) and half notes (𝅗𝅥 𝅘𝅥) off the staff.

OBJECTIVES

Upon completion of this lesson, the student will be able to:

1. Detect open noteheads.
2. Move from note to note in a straight line, and from line to line.
3. Detect vertical lines or stems attached to the left or right of noteheads.
4. Track whole and half notes.
5. Discriminate between whole and half notes.
6. Discriminate between half notes with stems up and those with stems down.

INTRODUCTORY EXERCISES

LINE 1: 𝅝 𝅝 𝅝 𝅝 |

Today we are going to begin reading music. We will be learning what whole and half notes look like. First, move the camera magnification to the lowest setting. We will be reading all of our music at the lowest magnification.

Instruct: *Each exercise line begins with a number. Find the number "1". Now move to the right and find the first figure on Line 1.*

Ask: *How would you describe this figure?*

Elicit: "Open circle", "open oval" or "lower case o."

Instruct: *This is the sign for a* ***whole note.*** *As you move across the line to your right, you will find three more whole notes. Now, move to the right of the fourth note.*

Ask: *What do you feel?*

Elicit: "A thick/heavy line."

Instruct: *A thick/heavy line will be used in this book to tell you that it is the end of the line or exercise. To get to the next line, move backwards through Line 1, and then move straight down until you find the number "2".*

LINE 2: 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅘𝅥 𝅘𝅥 𝅘𝅥 𝅘𝅥 |

Instruct: *Find Line 2. Now find the first figure on the line.*

Ask: *How would you describe this note?*

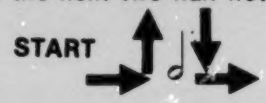
Elicit: "Open circle/oval with a line going up on the right", or, "whole note with a vertical line," or "lower case d."

Instruct: *This is the sign for a* ***half note.*** *A half note has an open circle for a* ***notehead*** *and a* ***stem or vertical line attached to the notehead.***

Ask: *How can you tell the difference between a whole note and a half* note?

Elicit: "A half note has a stem; the whole note does not."

Instruct: *Find the next half note on the line. Let's practice tracking a half note. First, start at the notehead (circle), then go up the stem (line) to the end. Now, reverse your tracks back to the notehead. When you get back to the notehead, you are ready to find the next note on the line to read. Find and track the next two half notes by yourself.*



Elicit: Correct tracking procedure.

Ask: *Which way does the stem go on all of these half notes?*

Elicit: "Up on the right."

Instruct: *Now, find and track the next note over.*

Ask: *What do you feel?*

Elicit: "A half note with the stem going down on the left. It also looks like a lower case 'p'."

Instruct: *Half notes may have a stem going up on the right, or down on the left. We will refer to the first kind as a* ***half note-stem up*** *and the other kind as a* ***half note-stem down.***

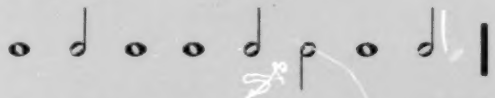
Ask: *How would you track a* ***half note-stem down?***

Elicit: "From the notehead, down the stem on the left to the end, and then back to the notehead."

Instruct: *Find and track the next three* ***half notes-stem down.***

Elicit: Correct tracking procedure.

FINDING EXERCISES

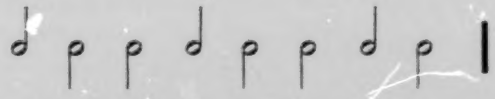
LINE 3: 

Instruct: *Find line 3. This line has whole notes and half notes mixed together. Read it silently and as fast as you can. When you finish, tell me how many whole notes are on this line.*

Elicit: "Four."

Instruct: *Now read this line again and count the number of half notes you can find, either stems up or stems down.*

Elicit. "Four."

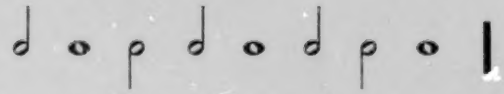
LINE 4: 

Instruct: *Find Line 4. This line has half notes with stems up and with stems down. Once again, read the line silently and as fast as you can. Then tell me how many half notes-stems-up you can find.*

Elicit: "Three."

Instruct: *Now read it and tell me how many stems down you can find.*

Elicit: "Five."

LINE 5: 

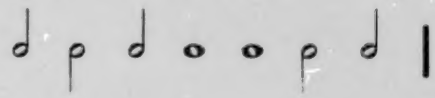
Instruct: *Line 5 has all the notes you have learned so far. Read it silently and as fast as you can. When you finish, tell me how many half notes-stem up you can find.*

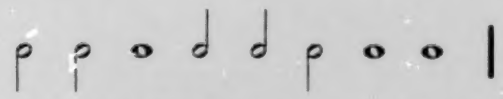
Elicit: "Three."

Instruct: *Now read this line again, but this time tell me how many half notes-stems down are on the line.*

Elicit: "Two."

IDENTIFICATION EXERCISES

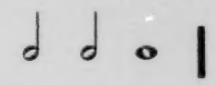
LINE 6: 

LINE 7: 

Instruct: *On the next line you will find all the notes you have learned so far. Read and identify each note as you go along.*

Elicit: "Whole note", or "half note-stem up", or "half note-stem down" as indicated.

MEMORIZATION EXERCISES

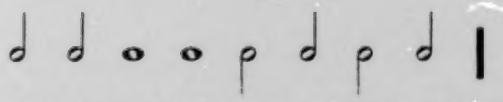
LINE 8: 

LINE 9:

Instruct: *This is a memory exercise. Read the entire line silently, and as you go along, memorize the order of the notes. Look for any patterns or repeats that might be there. When you have learned the entire line, say (or play) it back to me.*

Elicit: Verbal report of note sequence (without stem locations) and any patterns or repeats: and/or correct reproduction of rhythm pattern.

TEST

LINE 10: 

Instruct: *Read this line as quickly and accurately as you can, and tell me the name of each note as you go along. I will (will not) be timing you.*

Elicit: Verbal report of each note and stem location.

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OF
STUDENT WORKSHEET

LESSON ONE

Recognition of whole note (𝅝), half note-stem up (𝅗𝅥), half note-stem down (𝅗𝅥).

INTRODUCTORY EXERCISES:

1. 𝅝 𝅝 𝅝 𝅝 |

2. 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 |

FINDING EXERCISES:

3. 𝅝 𝅗𝅥 𝅝 𝅝 𝅗𝅥 𝅗𝅥 𝅝 𝅗𝅥 |

4. 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 |

5. 𝅗𝅥 𝅝 𝅗𝅥 𝅗𝅥 𝅝 𝅗𝅥 𝅗𝅥 𝅝 |

IDENTIFICATION EXERCISES:

6. 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅝 𝅝 𝅗𝅥 𝅗𝅥 |

7. 𝅗𝅥 𝅗𝅥 𝅝 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅝 𝅝 |

MEMORIZATION EXERCISES:

8. 𝅗𝅥 𝅗𝅥 𝅝 |

9. 𝅝 𝅗𝅥 𝅝 𝅗𝅥 |

TEST:

10. 𝅗𝅥 𝅗𝅥 𝅝 𝅝 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 |

LESSON TWO

GOAL

Recognition of quarter notes off the staff ( ).

OBJECTIVES

The student will be able to:

1. Detect "filled-in" noteheads.
2. Track and discriminate quarter notes with stems up versus stems down.
3. Track and discriminate whole, half, and quarter notes.

INTRODUCTORY EXERCISE

LINE 1:

Instruct: *In Lesson One, we learned how to identify whole and half notes. Today we will learn how to read quarter notes. Find Line 1. Track the first note upward to the end of the stem, and then return to the notehead.*

Ask: *How would you describe this note?*

Elicit: 'Filled in circle with a stem going up on the right", or "filled in half note."

Instruct: *This is a **quarter note-stem up.** Find and track the next three notes. They are all the same.*

Elicit: Correct tracking procedure.

Ask: *How can you tell the difference between a half note and a quarter note?*

Elicit: "The notehead of quarter notes are filled in; half notes have open noteheads."

Instruct: *Find and track the next (fifth) note on the line.*

Ask: *Is there a stem? Where is it?*

Elicit: "Yes, down on the left."

Instruct: *This is a **quarter note-stem down.** Read the other three examples on this line.*

Elicit: Correct tracking procedure.

Ask: *How are half and quarter notes similar?*

Elicit: "They both have stems going up or down."

FINDING EXERCISES

LINE 2:

Instruct: *On the next line, you will find half and quarter notes with all stems up. Read the line silently and quickly, and then tell me how may **quarter notes** are on the line.*

Elicit: "Five."

LINE 3:

Instruct: *On Line 3, you will find all quarter notes. Read the line silently and quickly and count the number of quarter notes-stem down you can find.*

Elicit: "Four."

LINE 4:

Instruct: *Line 4 has various kinds of notes. Silently count the number of quarter notes-stem up there are on the line.*

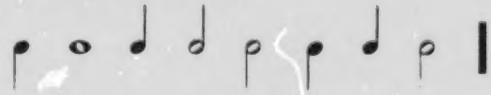
Elicit: "Two."

LINE 5:

Instruct: *Line 5 has all the notes you have learned so far. Read this line silently and as fast as you can. Then tell me how many half notes-stem up you can find.*

Elicit: "Two."

IDENTIFICATION EXERCISES

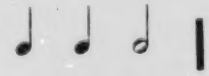
LINE 6: 

LINE 7:

Instruct: *Read and name each note as you go along.*

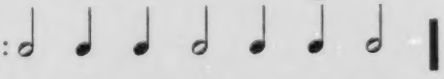
Elicit: "Whole, half, or quarter note; stem up or down".

MEMORIZATION EXERCISES

LINE 8: 

LINE 9:

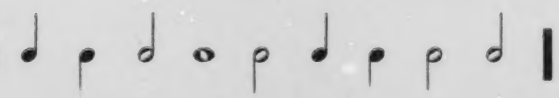
LINE 10:

LINE 11: 

Instruct: *Silently read and memorize the entire line, then say (or play) it back to me.*

Elicit: Verbal report of note sequence (without stem locations) and any patterns or repeats; and/or correct reproduction of rhythm.

TEST

LINE 12: 

Instruct: ***Read this last line as quickly and accurately as you can. Tell me the name of each note as you go along. I will (will not) be timing you.***

Elicit: **Verbal report of name of each note and stem location.**

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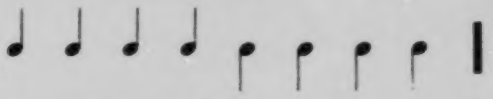
LESSON TWO

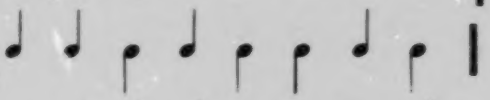
Recognition of quarter note-stem up (♩), quarter note-stem down (𝅘𝅥).

INTRODUCTORY EXERCISE:

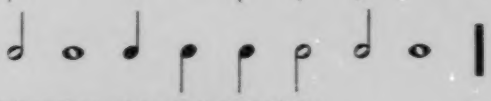
1. 

FINDING EXERCISES:

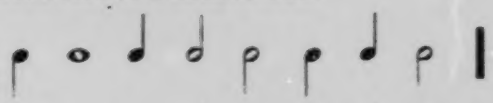
2.

3. 

4.

5. 

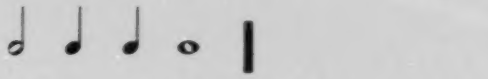
IDENTIFICATION EXERCISES:

6. 

7.

MEMORIZATION EXERCISES:

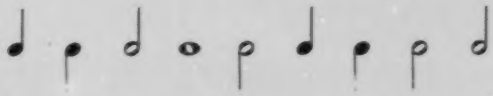
8.

9. 

10.

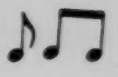
11.

TEST:

12. 

LESSON THREE

GOAL

Recognition of flagged and beamed eighth notes off the staff ().

OBJECTIVES

The student will be able to:

1. Detect single flags at end of stem.
2. Detect single beams connecting notes.
3. Track flagged and beamed eighth notes.
4. Discriminate between eighth notes: stems up versus stems down; flagged versus beamed; single versus grouped.
5. Detect the number of eighth notes in a beamed group.
6. Discriminate among whole, half, quarter, and eighth notes.

INTRODUCTORY EXERCISES

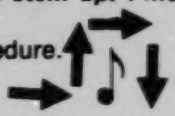
LINE 1:

Instruct: *In the last lesson we learned what quarter notes look like. Today we'll be learning how to read eighth notes. Find and track the first note on Line 1.*

Ask: *How would you describe this note?*

Elicit: "Filled in notehead, stem up, and a flag/hook at the end of the stem."

Instruct: *This is an **eighth note-stem up.** Find and track the next note, it is the same.*

Elicit: Correct tracking procedure. 

Instruct: *Find the next (third) note on the line.*

Ask: *How would you describe this note?*

Elicit: "Eighth-note stem down."

Instruct: *Find and track the next note. It is also an **eighth note-stem down.***

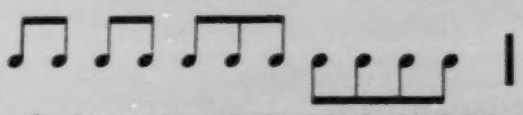
Elicit: Correct tracking procedure.

Ask: *How can you tell the difference between an eighth note and a quarter note?*

Elicit: "An eighth note has a flag/hook; a quarter does not."

Ask: *How are eighth and quarter notes similar?*

Elicit: "Both have filled in noteheads; both have stems that can go up or down."

LINE 2: 

Instruct: *So far, we have dealt with single eighth notes. On the next line, you will find eighth notes which have been joined together in sets. As you will discover, they are written somewhat differently than single eighth notes. Find the first note on Line 2. Now, track it upward past the stem, and find out where it leads you.*

Ask: *Describe what you feel.*

Elicit: "A filled in notehead, a stem going up, a horizontal line leading to another stem, another notehead."

Instruct: *This is a set of two eighth notes. The horizontal line that joins the stems together is called a* ***beam.*** *Thus, we will refer to these notes as* ***two beamed eighth notes.*** *Now let's practice tracking beamed eighth notes together. Find the notehead of the next set of eighth notes. Go up the stem to the beam; follow the beam and you will feel the stem of the next eighth note intersecting with the beam.*

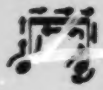
Ask: *Now what happens?*

Elicit: "The beam ends."

Ask: *How many stems have you come across so far?*

Elicit: "Two."

Instruct: *So, this is another set of* ***two beamed eighth notes.*** *Now finish tracking the entire figure. Go down the second stem and find the second notehead. Now, reverse your tracks. Go up the stem, across the beam, and down the first stem to the first notehead.*

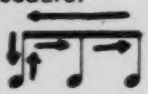
START→ 

Ask: *How can you tell how many eighth notes are joined together with the same beam?*

Elicit: "By going across the beam to the end and counting the number of stems that have intersected with the beam."

Instruct: *Find and track the next set of eighth notes.*

Elicit: Correct tracking procedure.

START→ 

Ask: *How many eighth notes are beamed together in this set?*

Elicit: "Three."

Instruct: *Find the first eighth note in the next set.*

Ask: *What do you feel?*

Elicit: "The stem is going down."

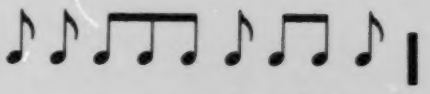
Instruct: *Yes, beamed eighth notes can also have stems going up or down. Track this set of eighth notes using the same procedure you have just learned.*

Elicit: Correct tracking procedure.

Ask: *How many notes are beamed together in this set?*

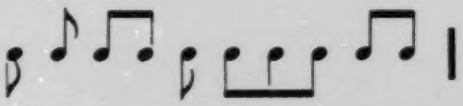
Elicit: "Four."

FINDING EXERCISES

LINE 3: 

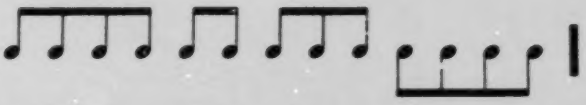
Instruct: *On Line 3 you will find flagged and beamed eighth notes, all with stems going up. Read this line silently and quickly, and tell me how many* ***flagged eighth notes*** *are on the line.*

Elicit: "Four."

LINE 4: 

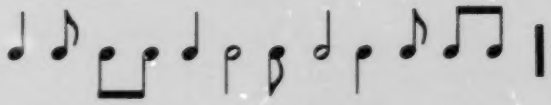
Instruct: *This line has all kinds of eighth notes. Read it silently and quickly, and then tell me how many* ***sets of beamed eighth notes*** *there are.*

Elicit: "Three."

LINE 5: 

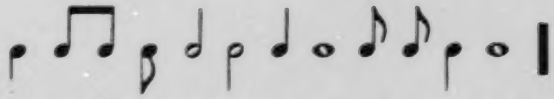
Instruct: *This line has all beamed eighth notes. Count the number of* ***sets*** *which have only two eighth notes beamed together.*

Elicit: "One."

LINE 6: 

Instruct: *This line has various kinds of notes with stems going in both directions. Read it silently and as fast as you can, and tell me how many eighth notes you can find, either flagged or beamed.*

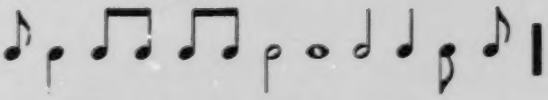
Elicit: "Seven."

LINE 7: 

Instruct: *On this line, count the number of quarter notes you can find.*

Elicit: "Three."

IDENTIFICATION EXERCISES

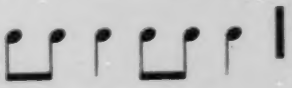
LINE 8: 

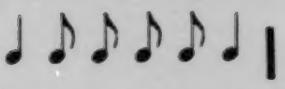
LINE 9:

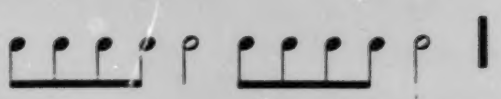
Instruct: *Read and identify each note as you go along.*

Elicit: "Whole, half, quarter, or eighth"; "stems up or down"; and "flagged or beamed."

MEMORIZATION EXERCISES

LINE 10: 

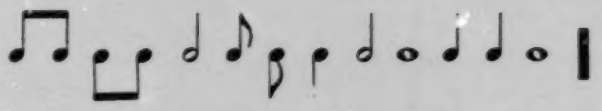
LINE 11: 

LINE 12: 

Instruct: *Silently read and memorize the entire line, then say (or play) it back to me.*

Elicit: Correct sequence of note names (without information on stems), or correct reproduction of rhythm patterns.

TEST

LINE 13: 

Instruct: *Read this line as fast as you can, giving the name of each note as you go along. You need not tell me where the stems are, or whether the notes are flagged or beamed.*

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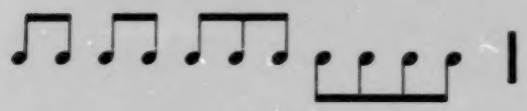
OF
STUDENT WORKSHEET

LESSON THREE

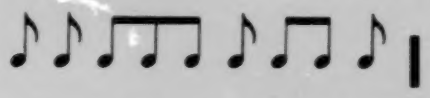
Recognition of eighth note flagged (♪), eighth notes beamed (♫).

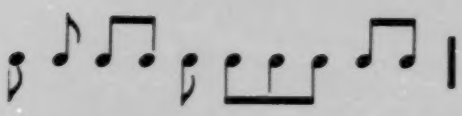
INTRODUCTORY EXERCISES:

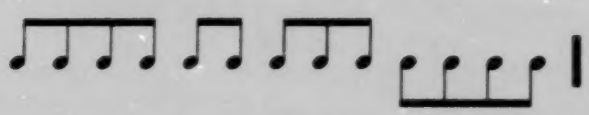
1.

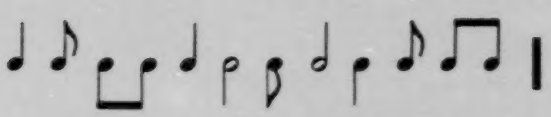
2. 

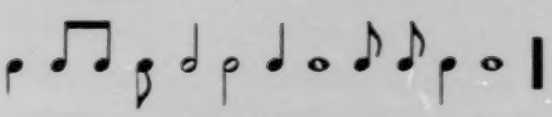
FINDING EXERCISES:

3. 

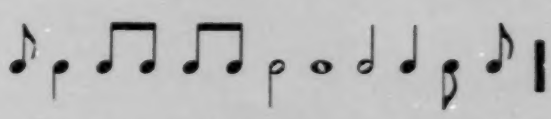
4. 

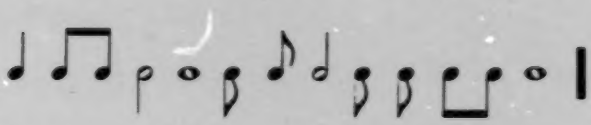
5. 

6. 

7. 

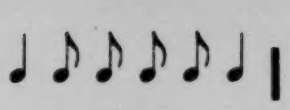
IDENTIFICATION EXERCISES:

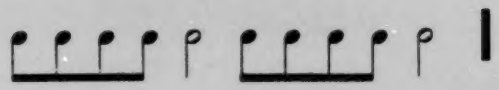
8. 

9. 

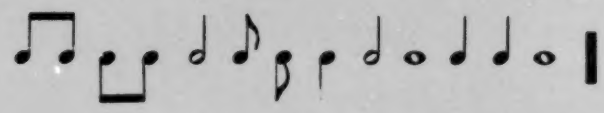
MEMORIZATION EXERCISES:

10.

11. 

12. 

TEST:

13. 

LESSON FOUR

GOAL

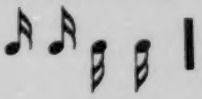
Recognition of flagged and beamed sixteenth notes off the staff ( ).

OBJECTIVES

Upon completion of this lesson, the student will be able to:

1. Detect two flags or hooks at end of stem.
2. Detect double beams connecting notes.
3. Track and discriminate sixteenth notes: stems up versus stems down; flagged versus beamed; single versus grouped.
4. Detect the number of sixteenth notes in a beamed group.
5. Discriminate among whole, half, quarter, eighth, and sixteenth notes.

INTRODUCTORY EXERCISES

LINE 1: 

Instruct: *In the last lesson we saw that the eighth note has a single flag at the end of the stem. Now, let's see the difference between the eighth note and the sixteenth note. Find and track the first note on Line 1.*

Ask: *How would you describe this note?*

Elicit: "Filled in notehead, stem-up, and two flags attached to the end of the stem."

Instruct: *This is a **flagged sixteenth note-stem up.** Track the next note, using the procedure you have already learned. This note is also a **flagged sixteenth note-stem up.***

Elicit: Correct tracking procedure.

Instruct: *Find the next (third) note on the line.*

Ask: *How would you describe this note?*

Elicit: "Flagged sixteenth note-stem down."

Instruct: *Find and track the next note. It is the same.*

Elicit: Correct tracking procedure.

Ask: *How can you tell the difference between an eighth note and a sixteenth note?*

Elicit: "An eighth note has only one flag; a sixteenth note has two flags."

LINE 2:

Instruct: *On Line 2, you will find examples of how sixteenth notes are grouped together. Find the first set of notes on Line 2.*

Ask: *What do you feel?*

Elicit: "Two beams joining one sixteenth to another."

Instruct: *These are two **beamed sixteenth notes-stem up.** Find and track the next set of sixteenth notes as you have learned previously.*

Elicit: Correct tracking procedure.

Ask: *How many sixteenth notes are in this set?*

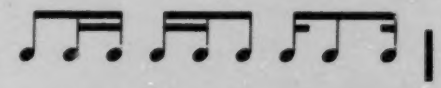
Elicit: "Two."

Instruct: *Read and identify the next (third) set of notes.*

Elicit: "Three beamed sixteenth notes-stem up."

Instruct: *Read and identify the next set.*

Elicit: "Four beamed sixteenths-stem down."

LINE 3: 

Instruct: *Eighth and sixteenth notes can also be grouped together into sets. Eighth and sixteenth notes can also be joined together into the same set using the same beam. Find the first note on Line 3, and track it upward to the beam.*

Ask: *Does the first stem have a single beam or a double beam?*

Elicit: "Single beam."

Instruct: *So, the first note of this set is an eighth note. Now move across the beam to the second stem.*

Ask: *What do you feel?*

Elicit: "A second beam starts."

Instruct: *Track the beam and count the number of intersecting stems.*

Ask: *How many did you find?*

Elicit: "Two."

Ask: *How would you describe the entire set?*

Elicit: "An eighth followed by two sixteenths."

Instruct: *Now find and track the next set.*

Elicit: Correct tracking procedure.

Ask: *What happens after the second stem?*

Elicit: "The beam changes from a double to a single."

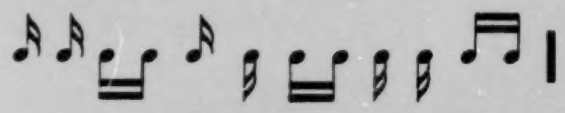
Ask: *How are the notes grouped together in this set?*

Elicit: "Two sixteenth notes followed by an eighth."

Instruct: *Read and identify the next set.*

Elicit: "A sixteenth, followed by an eighth, followed by a sixteenth."

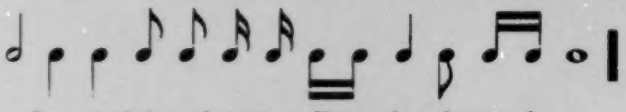
FINDING EXERCISES

LINE 4: 

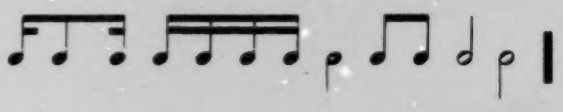
Instruct: *Count **flagged sixteenth notes.***

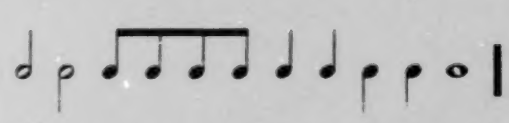
LINE 5:

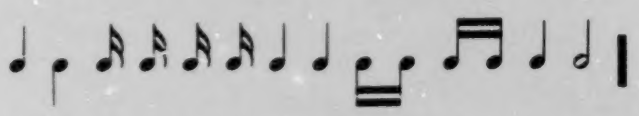
Instruct: *Count **sixteenth notes, flagged or beamed.***

LINE 6:

Instruct: *Count **sixteenth notes, flagged or beamed.***

IDENTIFICATION EXERCISES

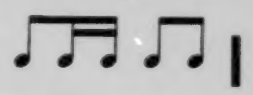
LINE 7: 

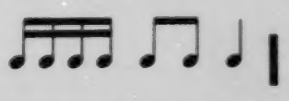
LINE 8: 

LINE 9: 

Instruct: *Identify each note as you read.*

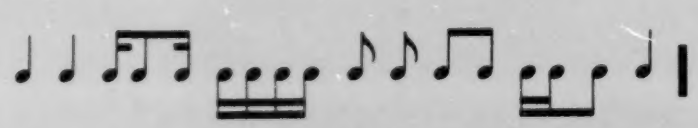
MEMORIZATION EXERCISES

LINE 10: 

LINE 11: 

Instruct: *Memorize entire line, and say or play it back.*

TEST

LINE 12: 

Instruct: *Read this line as fast as you can, giving the name of each note as you go along. You need not tell me where the stems are.*

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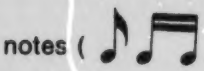
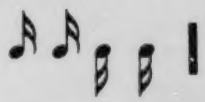
OF
STUDENT WORKSHEET

LESSON FOUR

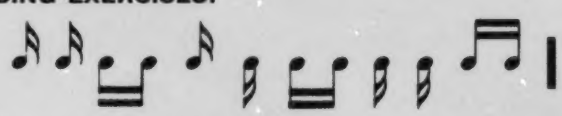
Recognition of flagged and beamed sixteenth notes ().

INTRODUCTORY EXERCISES:

1.

2.

3.

FINDING EXERCISES:

4. 

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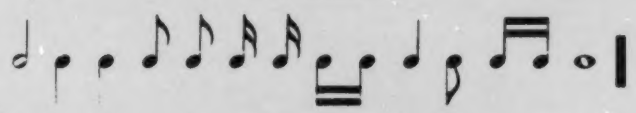
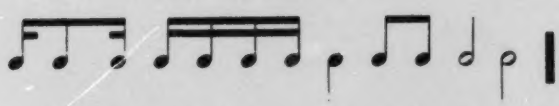
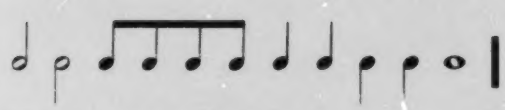
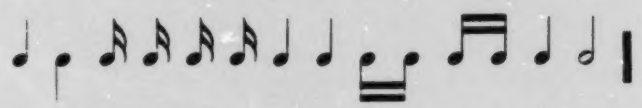
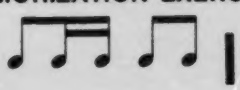

IDENTIFICATION EXERCISES:

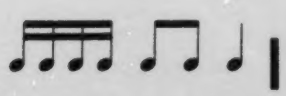
7. 

8. 

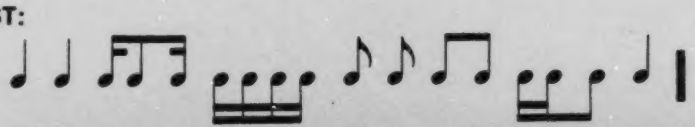
9. 

MEMORIZATION EXERCISES:

10. 

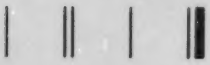
11. 

TEST:

12. 

LESSON FIVE

GOAL

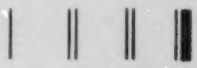
Recognition of single and double bar lines. 

OBJECTIVES

Upon completion of this lesson, the student will be able to:

1. Detect bar lines off the staff.
2. Discriminate between single and two types of double bar lines.

INTRODUCTORY EXERCISE

LINE 1: 

Instruct: *Up to this point we have been learning how to read rhythm values. In this lesson we are going to learn the three types of* ***bar lines.*** *Find the first figure on Line 1.*

Ask: *What do you feel?*

Elicit: "A vertical line."

Instruct: *A single vertical line is the type of bar line used to separate or mark off measures. We will refer to it as a* ***single bar line.*** *Now, find the next figure over. It is a different kind of bar line.*

Ask: *What do you feel?*

Elicit: "Two parallel vertical lines close to each other."

Instruct: *This is one of two types of* ***double bar lines.*** *It is used to signify a change of key or meter between contrasting sections within a movement or composition. We will refer to it as* ***double lines.*** *The next figure is another example of this type of double bar line. Now find the next (fourth) figure on this line.*

Ask: *What do you feel?*

Elicit: "A thin and thick line" or "a single line and a thick line to its right."

Instruct: *This is the other type of double bar line. It is used to signify the end of a composition or movement. We will refer to it as a* ***double bar.***

Ask: *Describe the three types of bar lines we have discussed.*

Elicit: "A single bar line for separating measures; double thin lines for key changes; and a double bar for ends of compositions."

FINDING EXERCISES

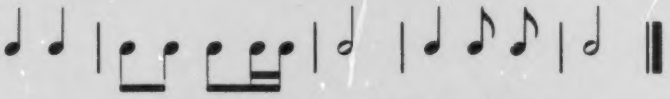
LINE 2:

Instruct: *Read this line silently and quickly. Afterwards tell me how many* ***double lines*** *are in the exercise.*

Elicit: "Two."

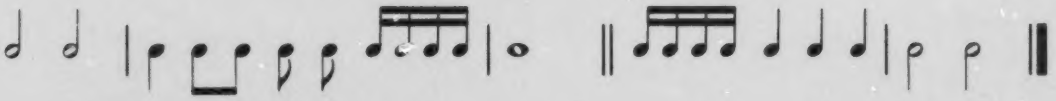
Instruct: *Read the same line again and tell me how many* ***double bars*** *you can find.*

Elicit: "Two."

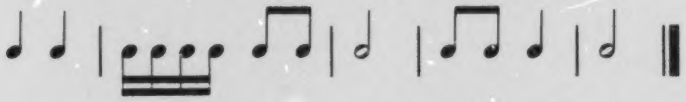
LINE 3: 

Instruct: *Read Line 3 silently and quickly, searching for the bar lines. When you reach the end, tell me how many measures are in the exercise.*

Elicit: "Five."

LINE 4: 

Instruct: *Read Line 4 as quickly as you can, searching for the bar lines. Tell me the name of the first note of each measure as you find it.*

LINE 5: 

Instruct: *Read Line 5, searching for the bar lines. This time tell me the name of the last note of each measure as soon as you find it.*

IDENTIFICATION EXERCISES

LINE 6:

LINE 7:

Instruct: *Read and identify all figures.*

Elicit: Names of notes and type of bar lines.

MEMORIZATION EXERCISES

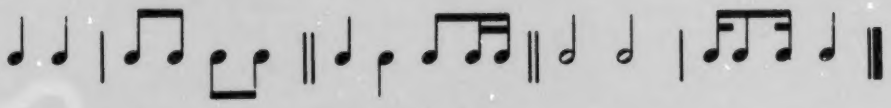
LINE 8:

LINE 9:

Instruct: *Silently read and memorize the entire line. Then, say (or play) it back to me.*

Elicit: Verbal report or musical reproduction.

TEST

LINE 10: 

Instruct: *Read this line as quickly and accurately as you can. Tell me the name of each figure as you go along. I will (will not) be timing you.*

Elicit: Verbal report.

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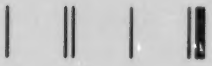
OF
STUDENT WORKSHEET

LESSON FIVE

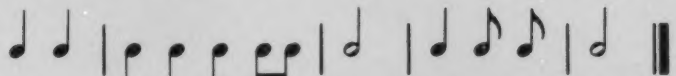
Recognition of single and double bar lines. 

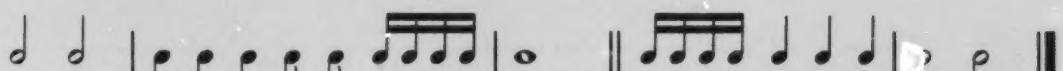
INTRODUCTORY EXERCISE:

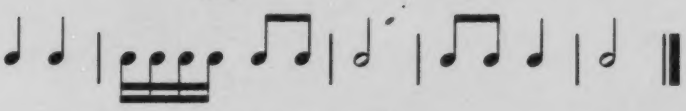
1.

FINDING EXERCISES:

2.

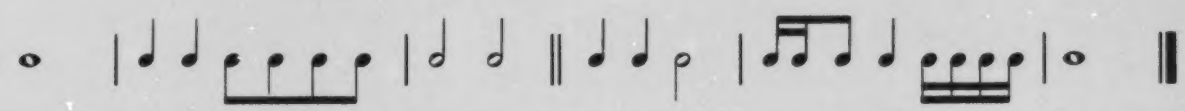
3. 

4. 

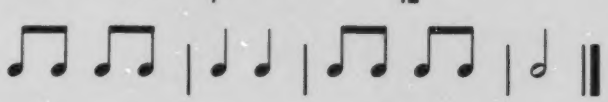
5. 

IDENTIFICATION EXERCISES:

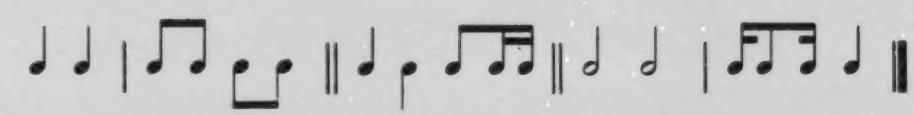
6.

7.

MEMORIZATION EXERCISES:

8.

9. 

TEST:

10. 

LESSON SIX

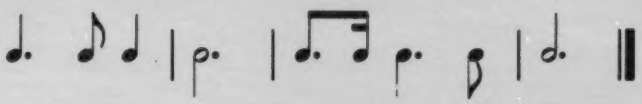
GOAL

Recognition of dotted notes.

OBJECTIVES

1. Detect single dot (.) which follows whole (𝅝.), half (𝅗𝅥.), quarter (♩.), and eighth (𝅘𝅥𝅮.) notes.

INTRODUCTORY EXERCISE

LINE 1: 

Instruct: *Now that we have learned to read the basic note values, we are ready to learn one more sign which is very important when reading music notation. Find the first note on Line 1.*

Ask: *What is its name?*

Elicit: "Quarter note."

Instruct: *Move a little to the right of the notehead. What do you feel?*

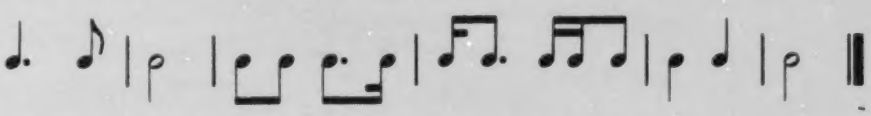
Elicit: "A dot."

Instruct: *When a dot follows a quarter note, it is called a* ***dotted quarter note****. As you read across this line, you will find dots following half notes and eighth notes. When you read these notes, call them* ***dotted half*** *or* ***dotted eighth*** *notes.*

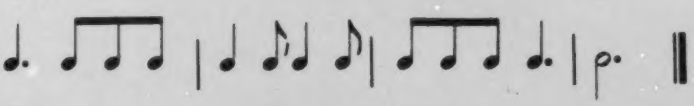
Instruct: *Read and identify every figure.*

Elicit: Name of notes and bar lines.

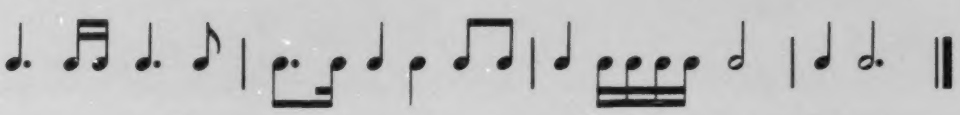
FINDING EXERCISES

LINE 2: 

Instruct: *Read this line silently and as fast as you can. Tell me how many dotted notes you can find.*

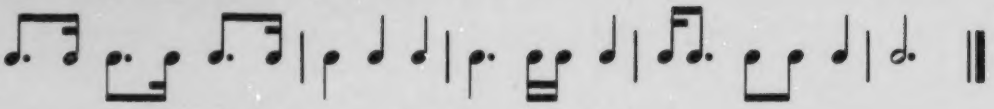
LINE 3: 

Instruct: *Read this line as fast as you can. As you read, tell me which measure(s) have dotted notes.*

LINE 4: 

Instruct: *Read this exactly as you read line 3. Again, tell me which measure(s) have dotted notes.*

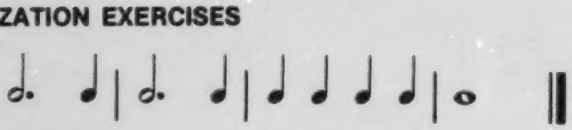
IDENTIFICATION EXERCISES

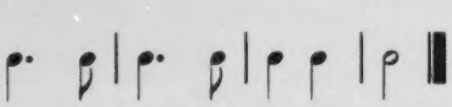
LINE 5: 

LINE 6:

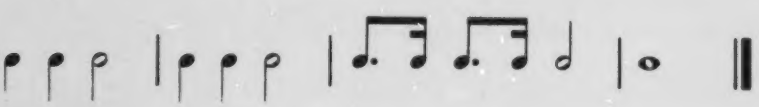
LINE 7:

MEMORIZATION EXERCISES

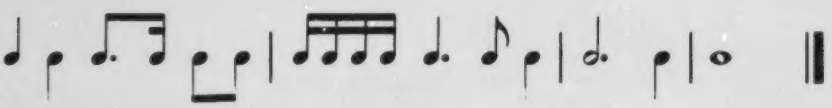
LINE 8: 

LINE 9: 

LINE 10:

LINE 11: 

TEST

LINE 12: 

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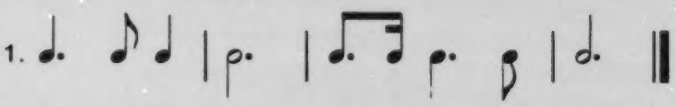
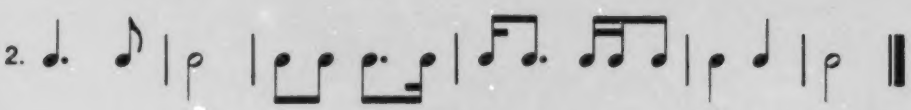
LESSON SIX

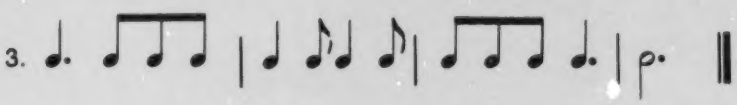
Recognition of single dot (•), dotted whole note (𝅝•), dotted half note (𝅗𝅥.), dotted quarter note (♩.), dotted eighth note (𝅘𝅥𝅮.).

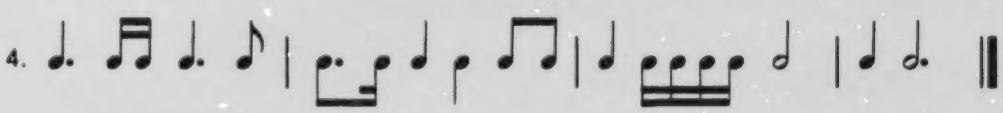
INTRODUCTORY EXERCISE:

1. 

FINDING EXERCISES:

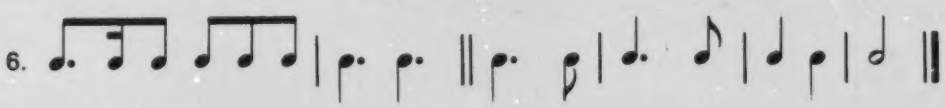
2. 

3. 

4. 

IDENTIFICATION EXERCISES:

5.

6. 

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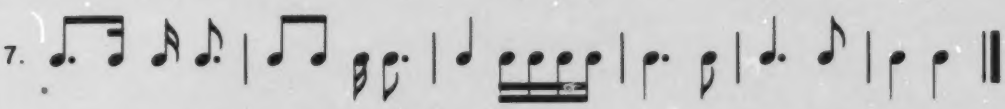
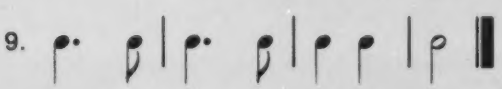
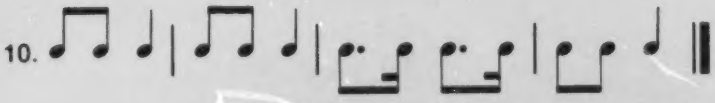
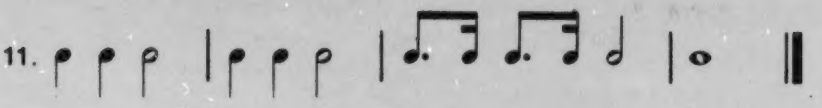

MEMORIZATION EXERCISES:

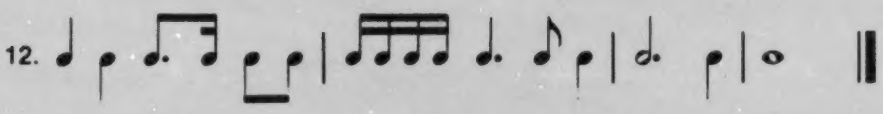
8.

9. 

10. 

11. 

TEST:

12. 

LESSON SEVEN

GOAL

Recognition of meter signature signs off the staff.

OBJECTIVES

1. Recognize numbers and letters of meter signatures.
2. Track numerical meter signatures (i.e., one number on top of another as in fractions).
3. Discriminate two-four ($\frac{2}{4}$), three-four ($\frac{3}{4}$), two-eight ($\frac{2}{8}$), three-eight ($\frac{3}{8}$), four-four ($\frac{4}{4}$), four-eight ($\frac{4}{8}$), six-eight ($\frac{6}{8}$), six-four ($\frac{6}{4}$), common ($\mathbf{C}$), and cut ($\mathbf{\text{¢}}$) meter signatures.

INTRODUCTORY EXERCISES

LINE 1: $\frac{2}{4}\ \frac{2}{4}\ \frac{2}{4}\quad \frac{3}{4}\ \frac{3}{4}\ \frac{3}{4}\ |$

Instruct: *Before we begin reading the lines and spaces, we need to learn one more aspect of notation. So, today we will read meter signatures. You will see that they resemble the fractions you read in math class. Find the first figure on Line 1 and start tracking it from the top.*

Ask: *What do you feel?*

Elicit: "A two over a four."

Instruct: *This is the sign for* ***two-four meter.*** *The most important feature to remember about the number 2 is the single curved line going down from right to left—going clockwise ( )). To remember the number 4, the most important features are the vertical and oblique lines ( ). Eventually these meter signs will be placed on the 5 lines of the music staff. These lines will blur or obscure certain parts of the number. So be sure to remember the features we just identified for two and four. These features will be what you can feel clearly.*

Instruct: *Move across the line and read the next two meter signs. These are also* $\frac{2}{4}$ *signatures.*

Instruct: *Find the next note over.*

Ask: *What are these numbers?*

Elicit: "A three over a four."

Instruct: *This is called* ***three-four meter.*** *The number three should be remembered as two small semi-circles going clockwise ( ). Now, move to the right and read the rest of the line. As you will see, they are all* $\frac{3}{4}$.

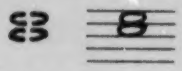
LINE 2: $\frac{2}{8}\ \frac{2}{8}\ \frac{2}{8}\quad \frac{3}{8}\ \frac{3}{8}\ \frac{3}{8}\ |$

Instruct: *Read the first numbers on Line 2. Remember to start tracking the top number first.*

Ask: *Tell me the name of this meter signature.*

Elicit: "Two-eight."

Instruct: *Yes, the important features to remember for the 8 are the two sets of open semi-circles facing each other.*



Now, read the next two meter signatures. They are also $\frac{2}{8}$ *meter.*

Instruct: *Move to the next meter signature and tell me its name.*

Elicit: "Three-eight."

Instruct: *Yes, remember the important features for the 3 and 8. Now, read the rest of the line.*

TEST

LINE 3: $\frac{2}{4}\ \frac{3}{4}\ \frac{2}{8}\ \frac{3}{8}\ \frac{2}{4}\ \frac{3}{8}\ \frac{3}{4}\ \frac{2}{8}\ \frac{2}{4}\ \frac{3}{8}$ |

Instruct: *Read and identify each meter signature.*

Elicit: Numbers stated in terms of meter signatures.

IDENTIFICATION EXERCISE

LINE 4: $\frac{4}{4}\ \frac{4}{4}\quad\frac{4}{8}\ \frac{4}{8}$ |

Instruct: *These are different signatures using the same numbers we have already learned. Tell me the name of each meter signature on the line.*

Elicit: "Four-four; four-eight."

INTRODUCTORY EXERCISE

LINE 5: $\frac{6}{8}\ \frac{6}{8}\ \frac{6}{8}\ \frac{6}{8}\ \frac{6}{8}\quad\frac{6}{4}\ \frac{6}{4}\ \frac{6}{4}\ \frac{6}{4}\ \frac{6}{4}$ |

Instruct: *Find the first meter signature on Line 5.*

Ask: *What is its name?*

Elicit: "Six-eight."

Instruct: *Yes, the number 6 should be remembered as a curved line going down on the left and what looks like a whole note to its right. Now, tell me all the meter signatures on this line.*

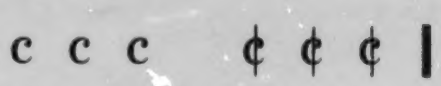
TEST

LINE 6: $\frac{4}{4}\ \frac{4}{8}\ \frac{6}{8}\ \frac{6}{4}\ \frac{4}{4}\ \frac{6}{8}\ \frac{4}{8}\ \frac{6}{4}\ \frac{4}{8}\ \frac{4}{4}$ |

LINE 7: $\frac{2}{4}\ \frac{3}{4}\ \frac{2}{8}\ \frac{3}{8}\ \frac{4}{4}\ \frac{4}{8}\ \frac{6}{8}\ \frac{6}{4}\ \frac{2}{4}\ \frac{3}{4}$ |

Instruct: *Read and identify all meter signatures.*

INTRODUCTORY EXERCISE

LINE 8: 

Instruct: *Read the first figure on Line 8.*

Ask: *What do you feel?*

Elicit: The letter "C".

Instruct: *In music, the letter* **C** *means* **common time.** *Read the next 2 letters. They are all* **common time** *signs.*

Instruct: *Read the next sign over.*

Ask: *How would you describe this figure?*

Elicit: "The letter 'C' with a vertical line going through it."

Instruct: *In music this is called* **cut time.** *Read the rest of the line and you will find more* **cut time** *signs.*

TEST

LINE 9:

Instruct: *Read and identify all meter signatures.*

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LESSON SEVEN

Recognition of two-four meter ($\frac{2}{4}$), three-four meter ($\frac{3}{4}$), two-eight meter ($\frac{2}{8}$), three-eight meter ($\frac{3}{8}$), four-four meter ($\frac{4}{4}$), four-eight meter ($\frac{4}{8}$), six-four meter ($\frac{6}{4}$), six-eight meter ($\frac{6}{8}$), common time ($\mathbf{C}$), cut time ($\mathbf{¢}$).

INTRODUCTORY EXERCISES:

1. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ |

2. $\frac{2}{8}$ $\frac{2}{8}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ |

TEST:

3. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ |

IDENTIFICATION EXERCISE:

4. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{8}$ $\frac{4}{8}$ |

INTRODUCTORY EXERCISE:

5 $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ |

TEST:

6. $\frac{4}{4}$ $\frac{4}{8}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{6}{4}$ $\frac{4}{8}$ $\frac{4}{4}$ |

7. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{8}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ |

INTRODUCTORY EXERCISE:

8. $\mathbf{C}$ $\mathbf{C}$ $\mathbf{C}$ $\mathbf{¢}$ $\mathbf{¢}$ $\mathbf{¢}$ |

TEST:

9. $\mathbf{¢}$ $\mathbf{C}$ $\mathbf{¢}$ $\mathbf{C}$ $\mathbf{¢}$ $\mathbf{¢}$ $\mathbf{C}$ $\mathbf{C}$ |

LESSON EIGHT

GOAL

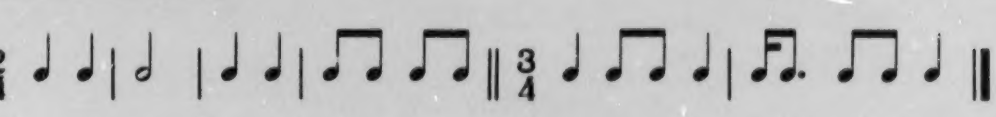
Review of note values, bar lines, and meter signatures.

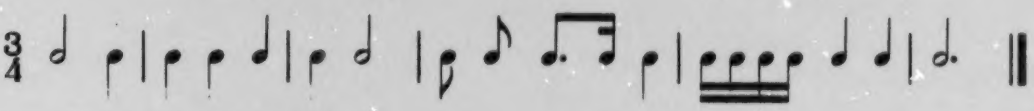
OBJECTIVES

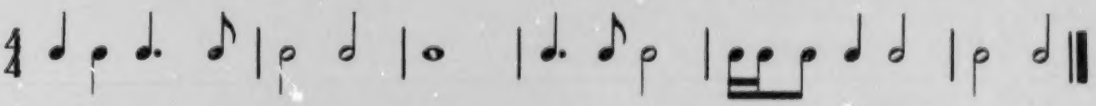
Upon completion of this lesson the student will be able to:

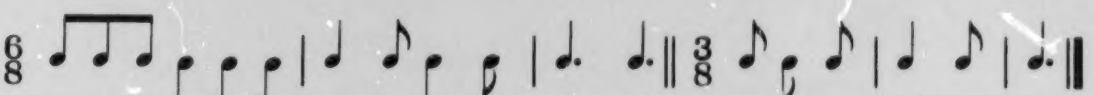
1. Read all meter signatures.
2. Detect number of beats within each measure.
3. Identify all rhythmic notation.

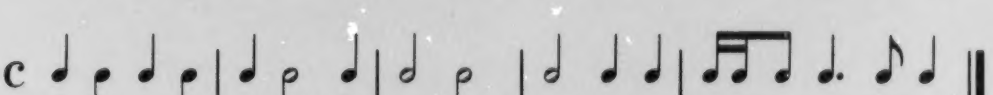
IDENTIFICATION EXERCISES

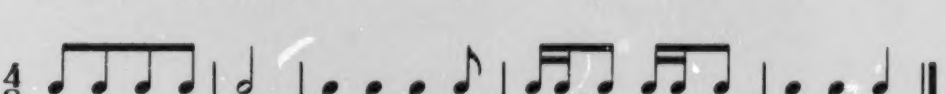
LINE 1: 

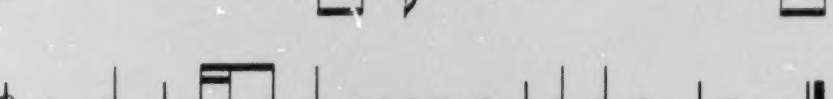
LINE 2: 

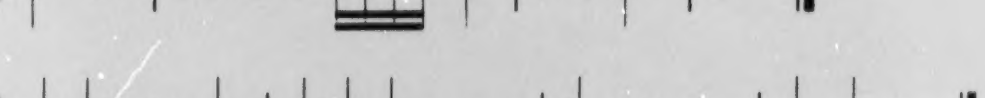
LINE 3: 

LINE 4: 

LINE 5: 

LINE 6: 

LINE 7: 

LINE 8: 

Instruct: *Today you are going to read, as a review, all the music notation you have learned so far. Read and identify all notation.* (Encourage the student to count beats within each measure, and tell him/her that the total number of beats in each measure must equal the meter signature. Also, ask student at random intervals to count a measure out loud to reinforce the importance of counting every measure silently.)

Elicit:

1. Name of meter signature
2. Name of note (including dotted notes)
3. Single, adjoining single, and double bar lines
4. Flags or beams

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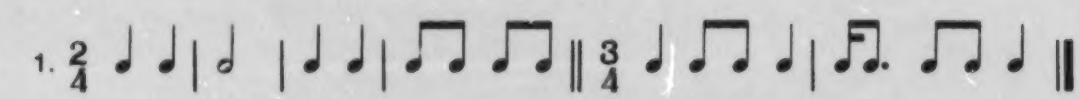
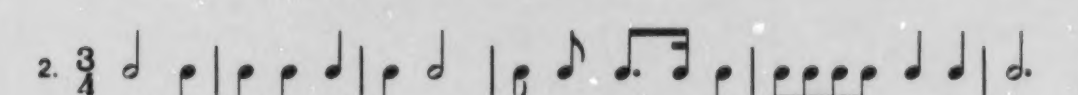
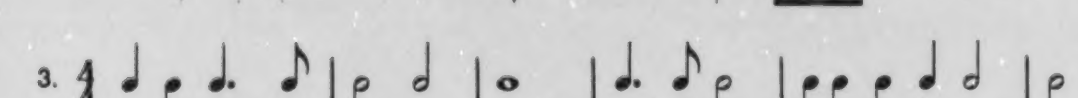
LESSON EIGHT

Review of note values, bar lines, and meter signatures.

IDENTIFICATION EXERCISES:

1. 

2. 

3. 

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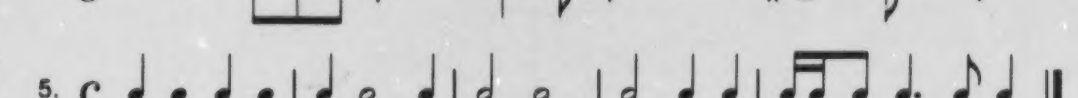
5. 

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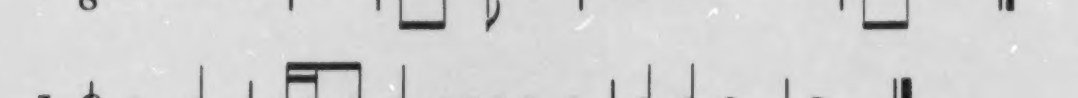
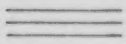
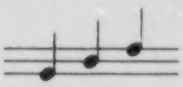
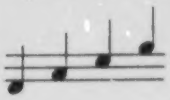
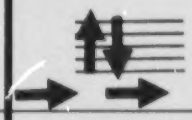
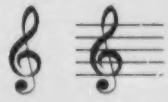
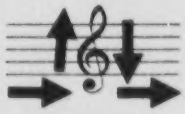
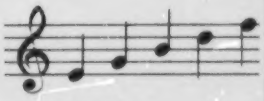
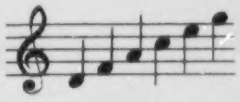
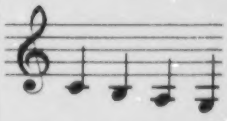
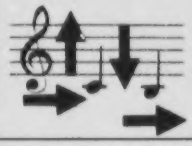
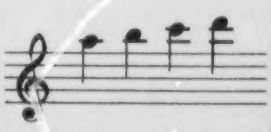
7. 

8.

UNIT TWO

Melodic Notation on One Staff

Music Notation	Name	Critical Features	Tracking	Comments
	three horizontal lines	three horizontal lines-parallel	all three lines should come across array simultaneously	
	notes on lines	notehead goes through line		
	notes in spaces	notehead located in spaces between lines	same as above	
	staff	five horizontal lines—parallel		
	G clef or Treble clef sign	vertical line with semi-circles to the left and right of line—semi-circle above staff and hook under staff are important to remember		
	line 1: E line 2: G line 3: B line 4: D line 5: F	note goes through specific line—look for line location as well as rhythmic value	same as for *notes on lines*	
	space under staff:D space 1: F space 2: A space 3: C space 4: E space above staff:G	notehead located in spaces under, on, and above staff — look for space location as well as rhythmic value	same as for *notes on lines*	
	notes under staff: line 1: C space 2: B line 2: A space 3: G	small horizontal lines under staff—noteheads go through lines directly under them	modify tracking: begin under staff	
	notes above staff: line 1: A space 2: B line 2: C space 2: D	same as above—but above staff	use modified tracking: begin below staff and continue above staff	

Music Notation	Name	Critical Features	Tracking	Comments
	whole rest	thick horizontal line (rectangle) attached to third line and into second space	track same as for notes	
	half rest	thick horizontal line (rectangle) attached to third line and into third space	track same as for notes	
	quarter rest	resembles backward "Z"	track same as for notes	
	eighth rest	resembles number "7"	track same as for notes	
	sixteenth rest	same as eighth rests with additional line on the left of the vertical line	track same as for notes	
	sharp	two horizontal lines intersecting two vertical lines - (tic-tac-toe)	search for sharps either after treble clef sign or directly left of note	
	natural	similar to sharp—vertical and horizontal lines are shortened	search for naturals either after treble clef sign or directly left of note	
	flat	similar to lower case "b"	search for flats either after treble clef sign or directly left of note	
	double sharp	similar to an "X"	appears directly left of note	
	double flat	two flat signs next to each other	appears directly left of note	

LESSON NINE

GOAL

Recognition of figures on three horizontal lines, in preparation for reading the musical staff.

OBJECTIVES

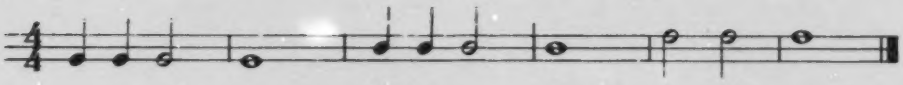
Upon completion of this lesson, the student will be able to:

1. Detect and track figures on a three-line staff.
2. Recognize note values and figures occurring on lines.
3. Discriminate line location of notes.

INTRODUCTORY EXERCISE

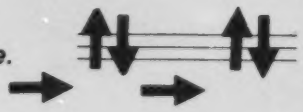
Instruct: *So far you have learned how notes of different durational value are notated in music. You can now recognize whole, half, quarter, eighth, and sixteenth notes and rests, and can read rhythm patterns in various meters. Starting with this unit, you will learn how notes of different* **pitches** *are notated. In other words, you will learn how to identify the pitch of a note and then read melodies.*

As you know, musical pitches are often described in terms of high/low or up/down. Likewise in musical scores, the pitch of a note is notated by whether it is placed high or low, or up or down on the five horizontal lines which make up the "musical staff." In this lesson, you will begin staff-reading by learning how to find and discriminate between notes on a three-line staff. There are several reasons why it is better to begin with three lines instead of five. First, because of the size of the musical staff in most printed music, you will find that setting the magnification for only three lines will be much better. Taking in all five lines produces a lot of "noise." In other words, even after you have learned how to read all five lines, you will still limit the magnification so that you are encountering only three at a time anyway. Another reason is that unlike reading rhythm patterns in a straight line, or word print for that matter, zig-zagging the musical staff to find all the notes can be pretty tricky. So it is best to establish some scanning skills on three lines first. Taking one step at a time will make it much easier for you to learn properly.

LINE 1: 

Instruct: *Find the three horizontal lines. If you cannot feel all of them at once, adjust the magnification until you can. Before we start reading figures on this "three-line staff," let's number each staff line starting with the bottom as first, and the ones above it as second and third.*

Our next task is to establish a way of scanning or "sweeping" the staff to search for any figures or notes that may be there. To scan a three-line staff like this one, start at the first or bottom line and move straight up to the third line, then move straight back down to the first line. Next, move along the first line slightly to the right and repeat the same procedure across the staff.

Start scanning this line until you find the meter signature. 

Elicit: "Four-four."

Instruct: *Now find and read the first two notes that follow.*

Elicit: "Quarter notes, on the first line."

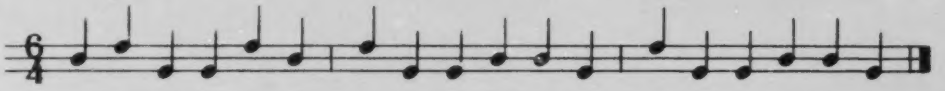
Instruct: *Now find the third note, and tell me what you feel.*

Elicit: "A half-note, on the first line."

Instruct: *Yes, half notes or whole notes occurring right on the line can almost feel as if they have filled-in noteheads. After some practice, you will be able to tell the difference very easily. Meanwhile, be careful, and always check yourself by counting the number of beats in the measure. Now, read the rest of the exercise, and tell me the name of each note and its location on the staff.*

IDENTIFICATION EXERCISE

LINE 2:



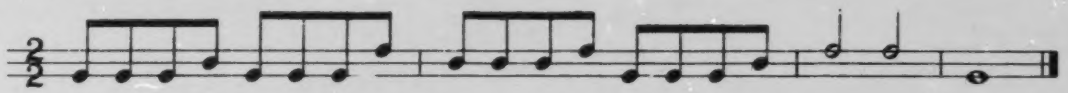
Instruct: *On this exercise you will find all quarter notes that jump lines. Read it as fast as you can, and tell me the line location of each note.*

Elicit: "First, second, or third line."

FINDING EXERCISES

LINE 3:

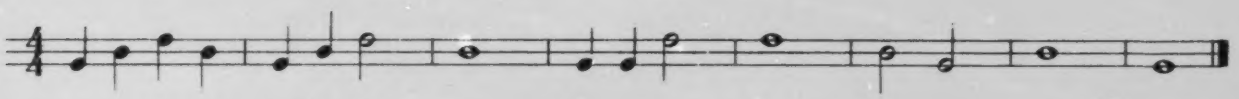
LINE 4:



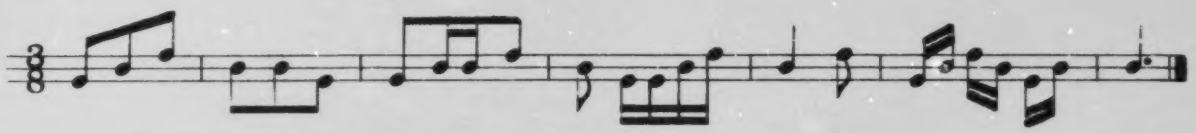
Instruct: *Read as quickly as you can, and tell me how many notes are located on the* (first, second, or third) *staff line.*

IDENTIFICATION EXERCISES

LINE 5:



LINE 6:

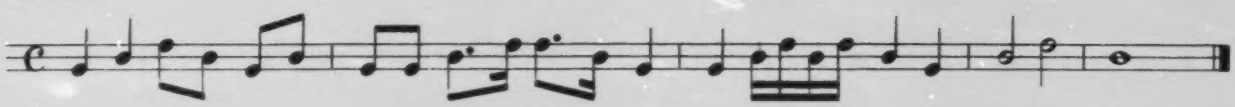


Instruct: *Read and identify all figures.*

Elicit: Names of figures and location of notes.

TEST

LINE 7:



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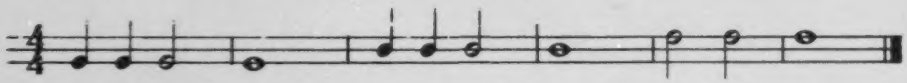
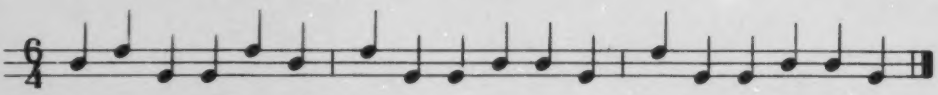
LESSON NINE

Recognition of figures on three horizontal lines.

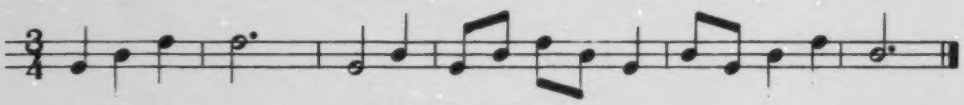
INTRODUCTORY EXERCISE:

1. 

IDENTIFICATION EXERCISE:

2. 

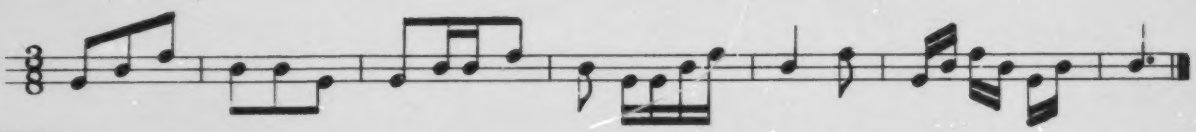
FINDING EXERCISES:

3. 

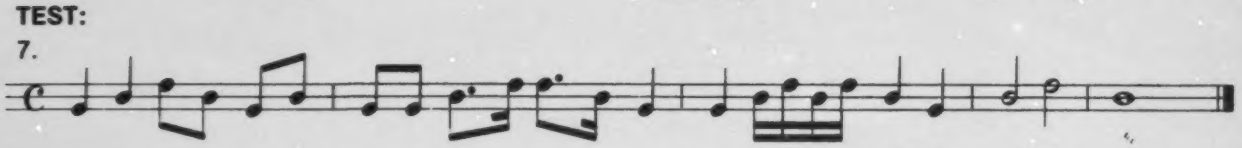
4.

IDENTIFICATION EXERCISES:

5.

6. 

TEST:

7. 

LESSON TEN

GOAL

Recognition of notes in spaces of three-line staff.

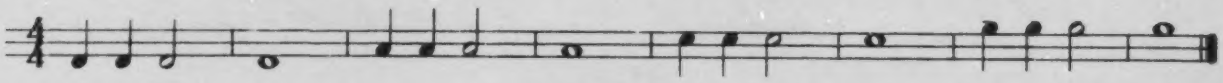
OBJECTIVES

Upon completion of this lesson, the student will be able to:

1. Detect and track figures on three line staff.
2. Recognize rhythmic value of notes occurring in spaces on three-line staff.
3. Discriminate space-location of notes.

INTRODUCTORY EXERCISE

LINE 1:



Instruct: *Find and read the meter signature on the first exercise.*

Elicit: "Four-four."

Ask: *How would you describe the first note to the right?*

Elicit: "A quarter note below the first line."

Instruct: *Yes, notes can be found not only directly on a line but also in the spaces surrounding the lines. This note occurs in the "space" below the first line, "C". Read the next three notes. They all occur in the same space. Now, read the first note in the next measure.*

Ask: *What and where is it?*

Elicit: "A quarter note above the first line."

Instruct: *Yes, let's call that the "first space" and name the other spaces above it second and third. Now, continue reading this line and tell me the name of the note and the space where it appears. Remember, the exercise is in four-four meter, so make sure you find four beats in each measure.*

IDENTIFICATION EXERCISE

LINE 2:

Instruct: *On this exercise, you will find all quarter notes that jump spaces. Read it as fast as you can, and tell me the space location of each note.*

Elicit: "Below first line, first, second, or third space."

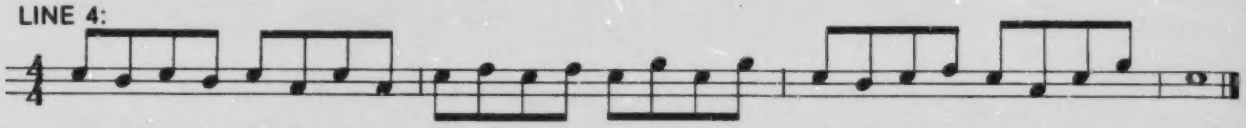
FINDING EXERCISES

LINE 3:

Instruct: *Read this exercise quickly, and tell me how many notes are located in the **first** space.*

Elicit: "Five."

LINE 4:



Instruct: *In this exercise, you will find notes on lines as well as spaces. Read it as fast as you can and tell me how many notes are located in the **second** space.*

Elicit: "Thirteen."

IDENTIFICATION EXERCISES

LINE 5:

LINE 6:

Instruct: *Read and identify all figures.*

Elicit: Names of figures and location of notes.

TEST

LINE 7:

TEACHER'S COPY
OF
STUDENT WORKSHEET

LESSON TEN

Recognition of notes in spaces of three-line staff.

INTRODUCTORY EXERCISE:

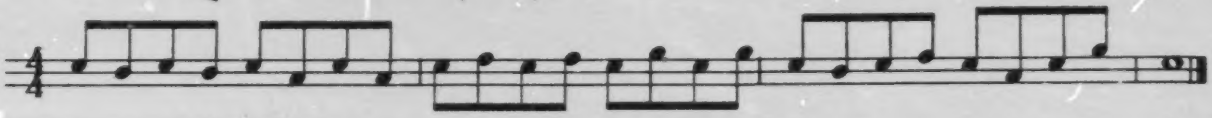
1.

IDENTIFICATION EXERCISE:

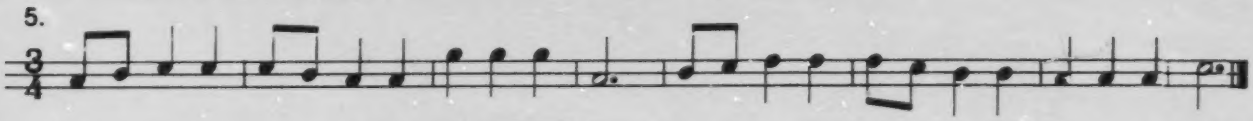
2.

FINDING EXERCISES:

3.

4. 

IDENTIFICATION EXERCISES:

5. 

6.

TEST:

7.

LESSON ELEVEN

GOAL

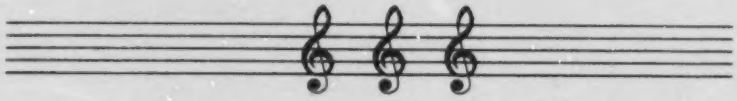
Identification of notes on the five lines of the musical staff according to the "G" (treble) clef.

OBJECTIVES

Upon completion of the lesson, the student will be able to:

1. Detect and track figures on a five-line staff.
2. Recognize the "G" clef sign.
3. Discriminate rhythmic values and locations of notes on five lines.
4. Identify notes on lines by their pitch name, using the "G" clef (i.e., E, G, B, D, and F).

INTRODUCTORY EXERCISES

LINE 1:

Instruct: *Now that you have learned how to identify notes on a three-line staff, you are ready to begin reading the conventional musical staff which has five lines. Find the beginning of the first exercise and the five horizontal lines. Adjust the magnification so that you feel only three of the five lines. Now start scanning the staff until you find the first figure.*

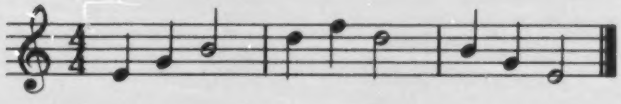
Elicit: Up-down sweeps gradually moving to the right.

Ask: *Describe the first figure you find.*

Elicit: "A vertical line with semi-circles to the right and left of the line. The line starts with a hook under the staff and ends above the staff."

Instruct: *This is the sign for the treble or "G" clef. You will always find the clef sign at the beginning of each line of music. Read the rest of this exercise, and you will get more acquainted with this sign.*

LINE 2:



Instruct: *Find the treble clef sign in the next exercise.*

Ask: *What appears next?*

Elicit: "Four-four meter signature."

Instruct: *Yes, at the beginning of each exercise or composition, you will always find the clef sign followed by the meter signature. Now move to the right and identify the first note.*

Elicit: "Quarter note on the first line."

Instruct: *Now that we have a clef sign, we can give this note a specific pitch name. Notes on the first or bottom line of a staff with a treble clef are always "E" (just above middle "C") Notes on the second, third, fourth, and fifth lines are "G, B, D, and F" respectively. To repeat, in the treble clef, starting from the bottom, the line notes are "E, G, B, D, F."*

Ask: *What's the name of the next note in the exercise?*

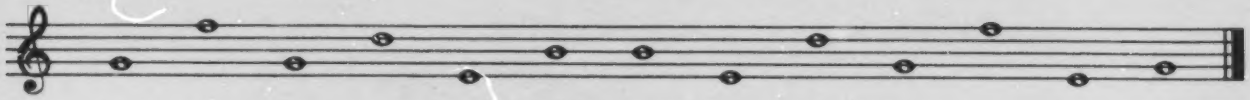
Elicit: "'G' quarter note."

Instruct: *Read the rest of the line.*

Elicit: Pitch name and rhythmic value of note.

IDENTIFICATION EXERCISES

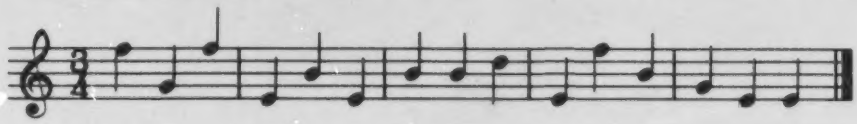
LINE 3:



Instruct: *In this exercise, you will find all whole notes that jump lines. There is no meter. Read it as fast as you can, and tell me only the pitch name.*

Elicit: "E, G, B, D, or F."

LINE 4:

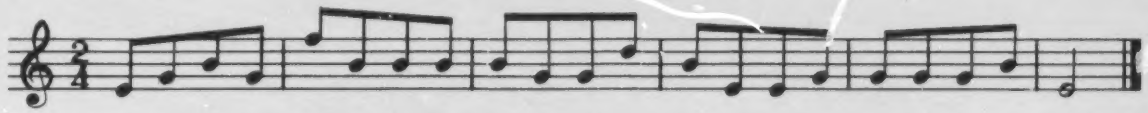


Instruct: *In this exercise, you will find all quarter notes that jump lines. Read it as fast as you can and tell me only the pitch name.*

Elicit: "E, G, B, D, or F."

FINDING EXERCISES

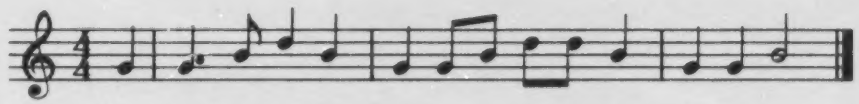
LINE 5:



Instruct: *Tell me how many "G's" are in this exercise.*

Elicit: "Eight."

LINE 6:

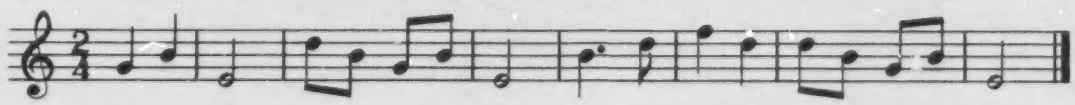


Instruct: *Tell me how many "B's" are in this exercise.*

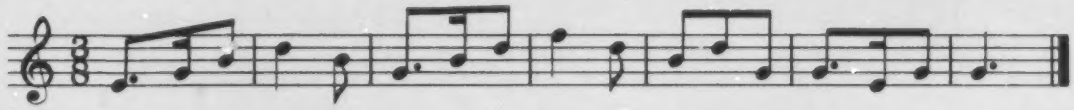
Elicit: "Five."

IDENTIFICATION EXERCISES

LINE 7:

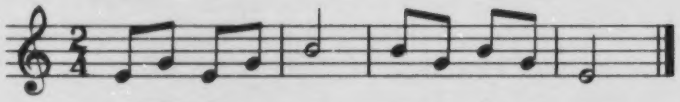


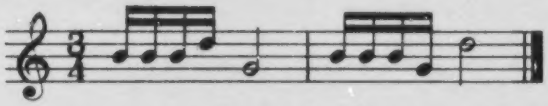
LINE 8:



Instruct: *Read and identify all notation.*

MEMORIZATION EXERCISES

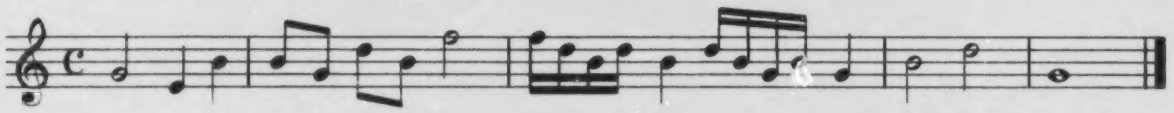
LINE 9: 

LINE 10: 

Instruct: *Silently read and memorize the entire line, then say it back to me.*

Elicit: Name of note, note value and bar lines in sequence.

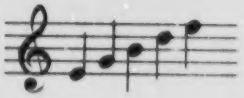
TEST

LINE 11: 

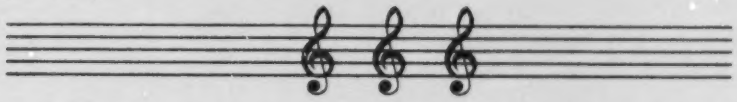
TEACHER'S COPY
OF
STUDENT WORKSHEET

LESSON ELEVEN

Identification of notes on five lines of musical staff according to "G" (treble) clef.

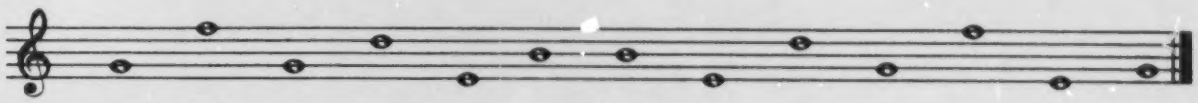


INTRODUCTORY EXERCISES:

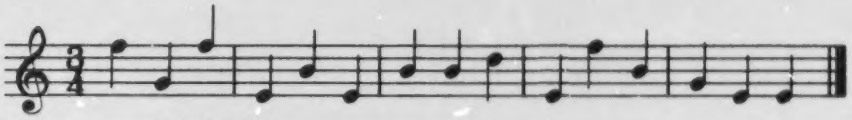
1.

2.

IDENTIFICATION EXERCISES:

3.

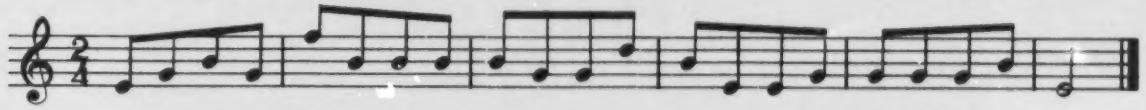


4.

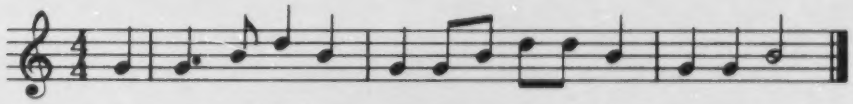


FINDING EXERCISES:

5.

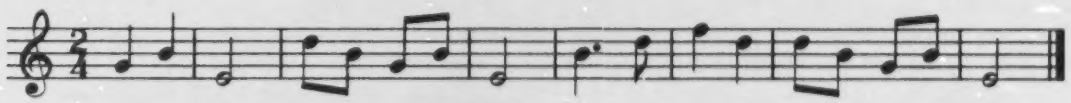


6.



IDENTIFICATION EXERCISES:

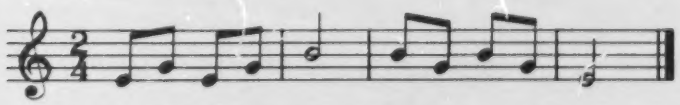
7.



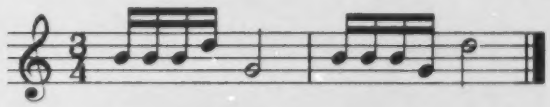
8.

MEMORIZATION EXERCISES:

9.

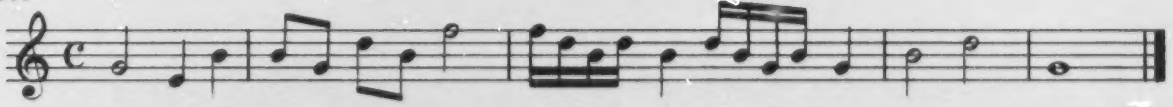


10.



TEST:

11.



LESSON TWELVE

GOAL

Identification of notes in the spaces of the five-line staff according to the "G" clef.

OBJECTIVES

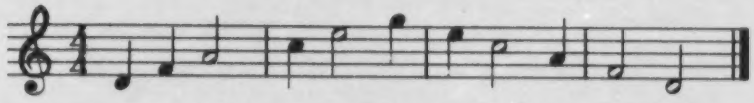
Upon completion of this lesson, the student will be able to:

1. Discriminate rhythmic values and locations of notes in spaces of musical staff.
2. Identify notes in spaces by their pitch name, using the "G" clef.

INTRODUCTORY EXERCISE

Instruct: *In the last lesson, you learned the pitch names of notes on the* ***lines*** *of the musical staff; in this lesson, you will learn the names of notes in the* ***spaces.***

LINE 1:



Instruct: *Find the clef sign and meter signature in the first exercise.*

Elicit: "Treble or 'G' clef, four-four meter."

Instruct: *Find the first note, and tell me which space it's in.*

Elicit: "The space below the first line or staff."

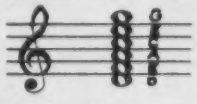
Instruct: *The space below the first line is "D" (above middle "C"). Now find the next note over, and tell me where it is.*

Elicit: First or bottom space; or space above the first line.

Ask: *If the space below the staff is "D" and the first line is "E," what do you think this note is?*

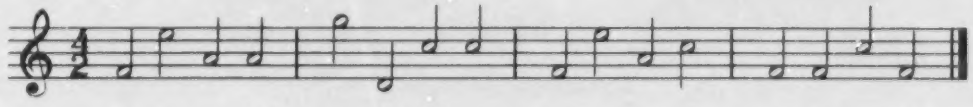
Elicit: "F."

Instruct: *Yes, the pitch names go up the lines and spaces in alphabetical order. "D" is below the staff, then comes the first line "E," the first space "F," the second line "G," and so forth. Since this lesson focuses on the spaces, let's learn them. Starting below the staff, the spaces go up from "D" to "F, A C, E" and "G" (which is above the staff). Read the rest of this exercise. The notes go up and down consecutive spaces of the staff. Tell me their rhythmic value and pitch name.*



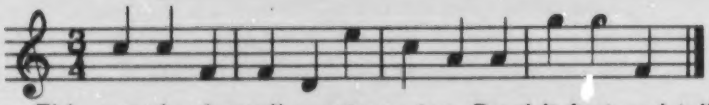
IDENTIFICATION EXERCISES

LINE 2:



Instruct: *In this exercise where half notes jump spaces, you must find and identify all notes. After you tell me the meter signature, read the exercise as fast as you can; tell me only the pitch names.*

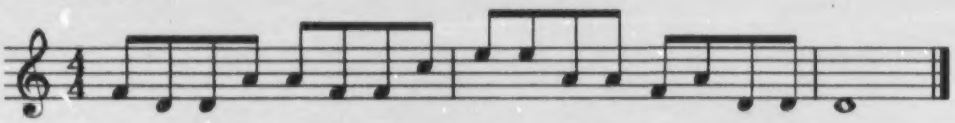
Elicit: Correct scanning procedure, and pitch names.

LINE 3: 

Instruct: *This exercise has all quarter notes. Read it fast and tell me only pitch names.*

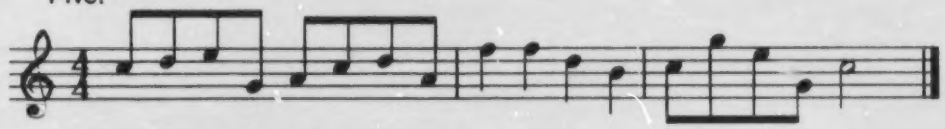
Elicit: Correct scanning procedure, and pitch names.

FINDING EXERCISES

LINE 4: 

Instruct: *Tell me how many "A's" are in this exercise.*

Elicit: "Five."

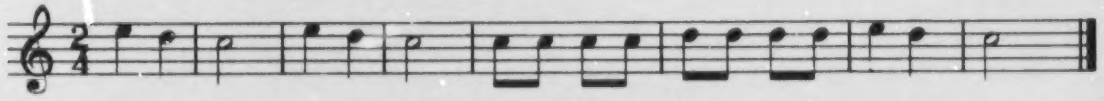
LINE 5: 

Ask: *How many "C's" are in this exercise?*

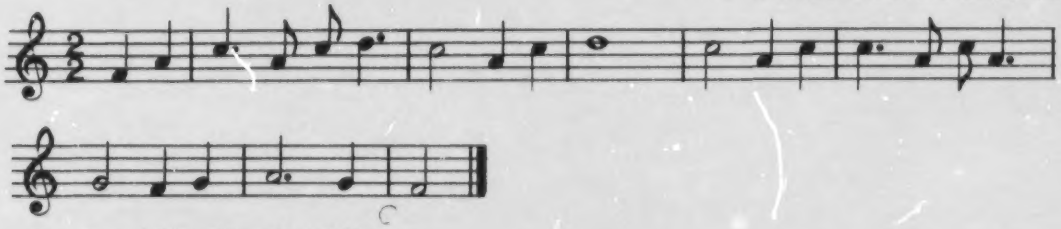
Elicit: "Four."

IDENTIFICATION EXERCISES

"Hot Cross Buns"

LINE 6: 

LINE 7: "Michael Row the Boat Ashore"



Instruct: *Read and identify all notation.*

MEMORIZATION EXERCISES

LINE 8:

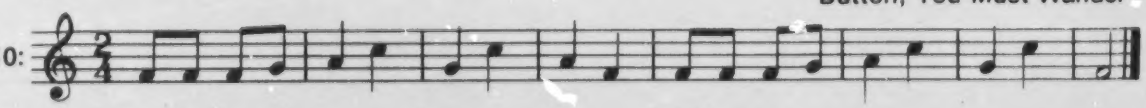
LINE 9:

Instruct: *Silently read and memorize the entire line, then say it back to me.*

Elicit: Name of note, note value and bar lines in sequence.

TEST

"Button, You Must Wander"

LINE 10: 

TEACHER'S COPY
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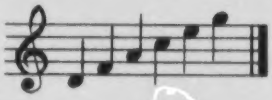
LESSON TWELVE

Identification of notes in the spaces of the five-line staff according to the "G" clef.

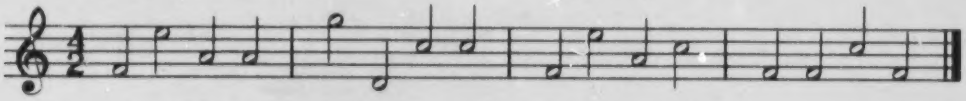


INTRODUCTORY EXERCISE:

1.

IDENTIFICATION EXERCISES:

2.



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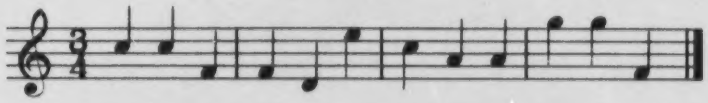
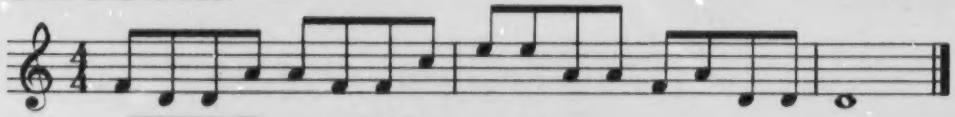


FINDING EXERCISES:

4.



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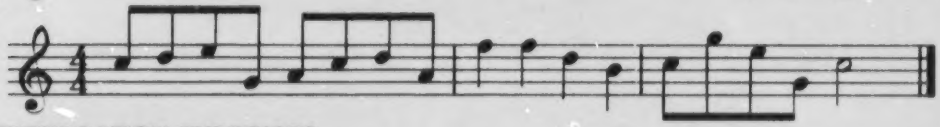
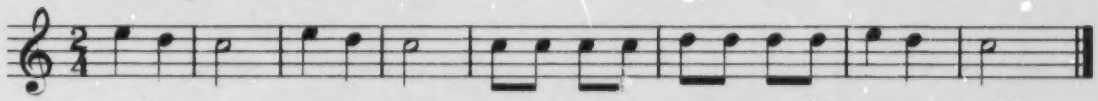
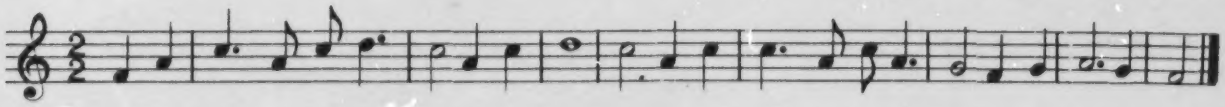


IDENTIFICATION EXERCISES: "Hot Cross Buns"

6.

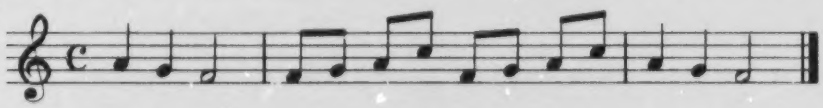


7. "Michael Row the Boat Ashore"



MEMORIZATION EXERCISES:

8.



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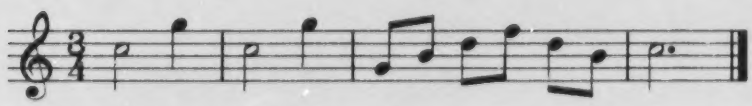
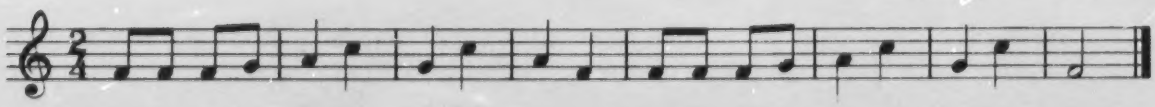


TEST:

10. "Button, You Must Wander"



LESSON THIRTEEN

GOAL

Identification of notes on leger lines ( )and spaces ( )below and above staff.

OBJECTIVES

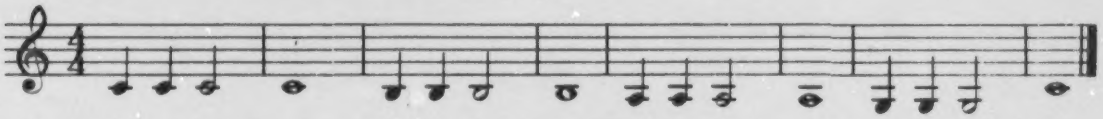
Upon completion of this lesson, the student will be able to:

1. Scan below and above the staff.
2. Detect notes on leger lines and spaces below and above the staff.
3. Identify leger-line notes by their pitch name, using the "G" clef.

INTRODUCTORY EXERCISE

Instruct: *So far, you have learned to identify notes which occur directly on the five lines and spaces of the musical staff. The lowest note you have learned is "D" which is in the space just below the staff, and the highest note you have learned is "G" in the space just above the staff. Today, you will learn how notes beyond this range are written.*

LINE 1:



Instruct: *After identifying the clef and meter signature, describe the first note in this exercise.*

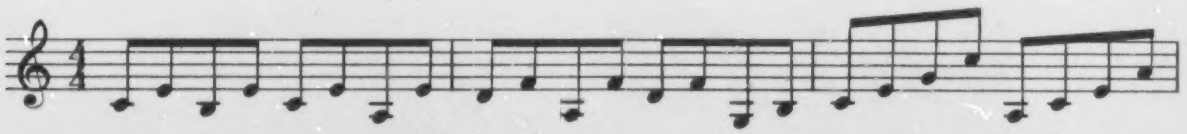
Elicit: "G" clef, four-four meter. A quarter note underneath the staff with a small horizontal line going through it."

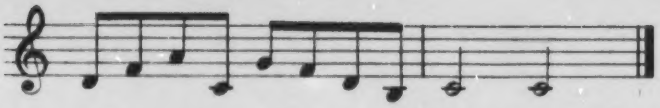
Instruct: *The small horizontal line is called a* ***leger line.*** *Leger lines are like additional staff lines which have been shortened. What they do is extend the staff, so that additional notes above or below the staff can be written. Just as regular staff notes, leger notes can be written* ***on*** *the line, or* ***in*** *the spaces between them. Although there is no limit to the number of leger lines that can be used, notes which require more than three of four leger lines are generally avoided.*

The note that you have found is on the ***first*** *leger line below the staff. Since the space between this leger line and the bottom line of the staff is "D," this note is "C." More precisely, it is "middle C." As you read this exercise, you will find more notes which occur on leger lines and spaces below the staff. Even though you can figure out what each note is, I will describe them to you before you begin reading. The note on the* ***first*** *leger line below the staff is "middle C"; the note on the space* ***below*** *the first leger line is "B"; the note on the* ***second*** *leger line below the staff is "A"; and the note on the space* ***below*** *the second line is "G." Put another way, the notes* ***on*** *the leger lines are "C," "A," and "F" as you go* ***down;*** *the notes on the spaces underneath the leger lines are "B" and "G." Read the rest of this exercise and tell me the name of each note. Remember to scan the entire staff.*

FINDING EXERCISE

LINE 2:



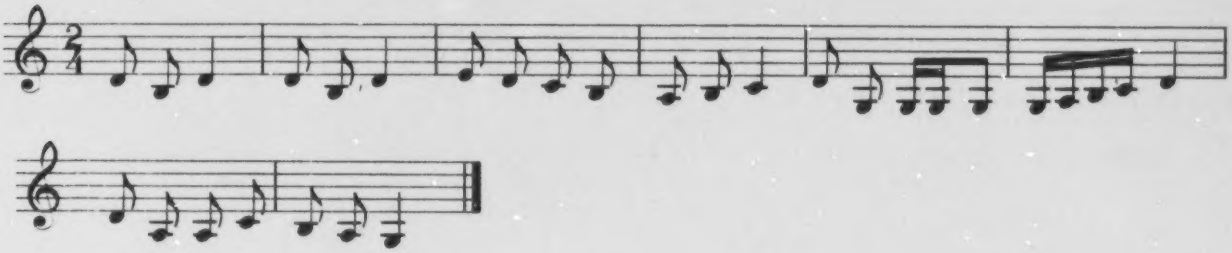


Instruct: *In this exercise you will find notes on the staff mixed with notes on leger lines and spaces below the staff. Consequently, you will need to scan the entire staff* ***and*** *below it. Read the exercise as fast as you can and count the number of "middle C's" there are.*

Elicit: "Seven."

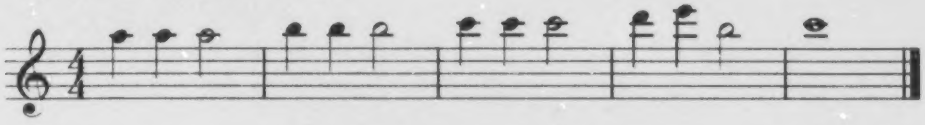
IDENTIFICATION EXERCISE "This Old Man"

LINE 3:



INTRODUCTORY EXERCISE

LINE 4:



Instruct: *Now that you have learned to identify leger notes below the staff, let's move to the leger notes found above the staff. After identifying the clef and meter, find the first note in the next exercise.*

Elicit: Scanning above the staff, and detection of first note.

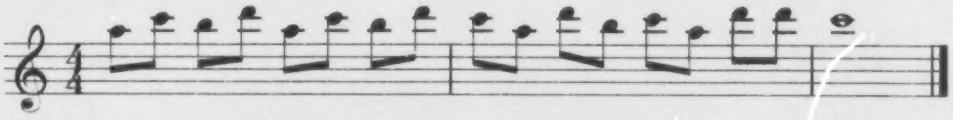
Ask: *If the note in the space just above the staff is "G," what is this note?*

Elicit: "A."

Instruct: *Yes, the note on the first leger line above the staff is "A"; the note on the space above the first leger line is "B"; and continuing upward, the lines and spaces are "C," "D," "E," "F," etc. Read the rest of this exercise.*

FINDING EXERCISES

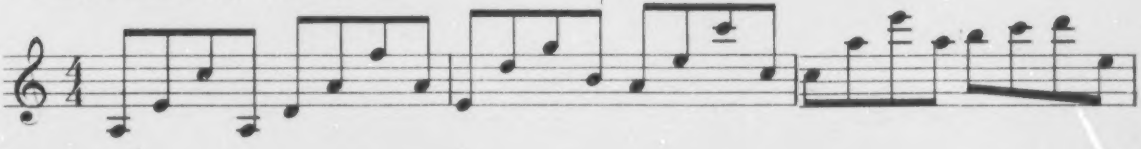
LINE 5:

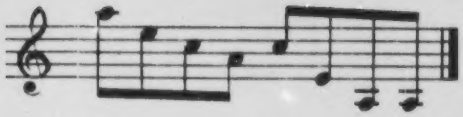


Instruct: *In the next exercise you will find notes on and above the staff. Read it as fast as you can and count the number of high "C's" you can find.*

Elicit: Correct scanning; "Five."

LINE 6:





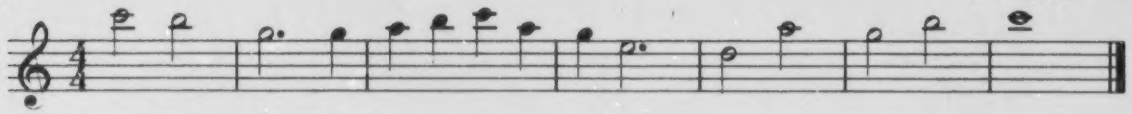
Instruct: *In the next exercise, you will find notes on, above, and below the staff. Consequently, you will need to scan these areas thoroughly to find all of the notes. Read the exercise as fast as you can and count the number of "A's" you can find, regardless of which octave.*

Elicit: Correct scanning procedure. "Eleven."

IDENTIFICATION EXERCISES

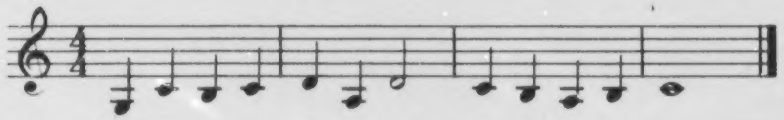
LINE 7:

"Gypsy Love Song"

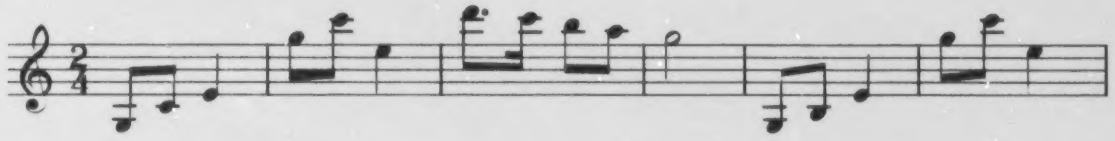


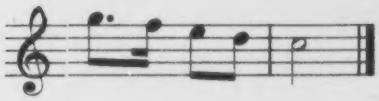
"Aura Lee"

LINE 8:



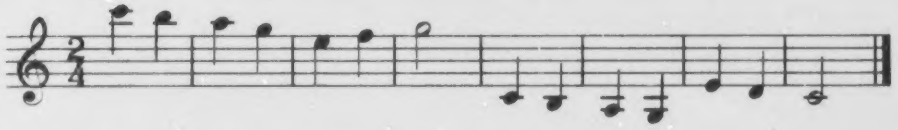
LINE 9:





TEST

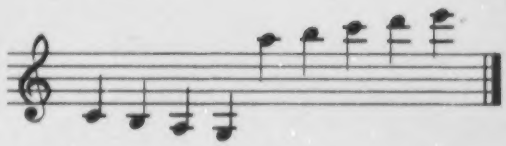
LINE 10:



TEACHER'S COPY
OF
STUDENT WORKSHEET

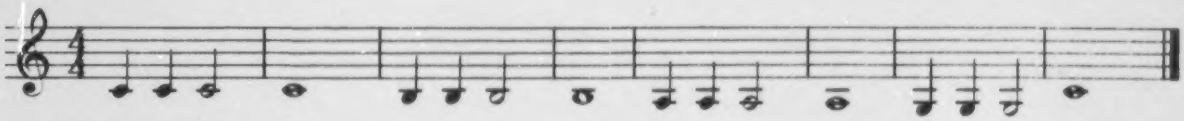
LESSON THIRTEEN

Identification of notes on leger lines below and above staff.

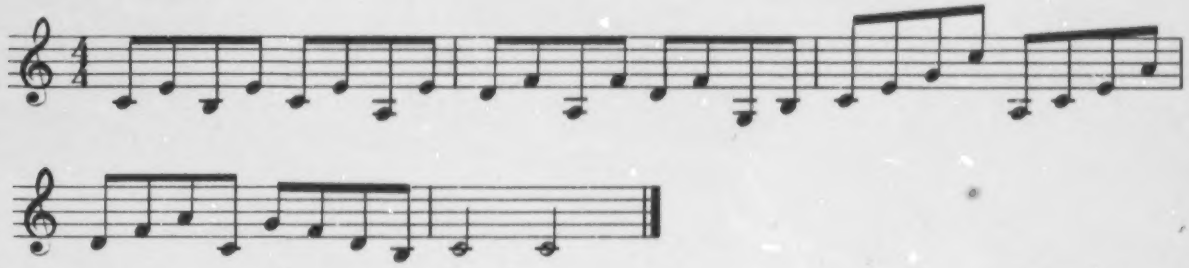


INTRODUCTORY EXERCISE:

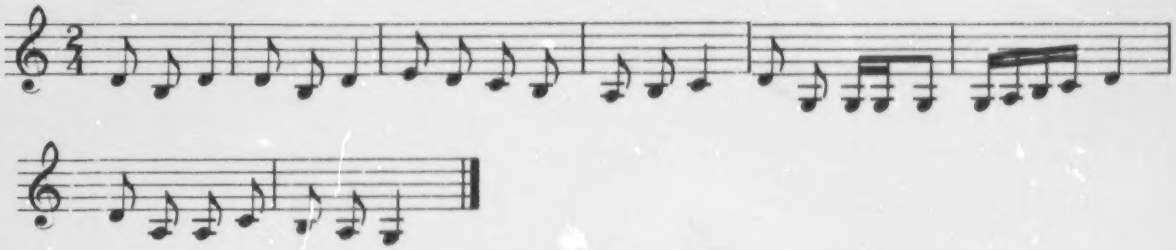
1.



FINDING EXERCISE:

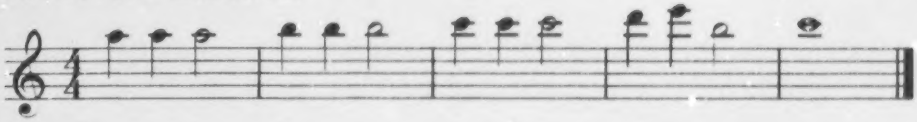
2.

IDENTIFICATION EXERCISE: "This Old Man"

3.

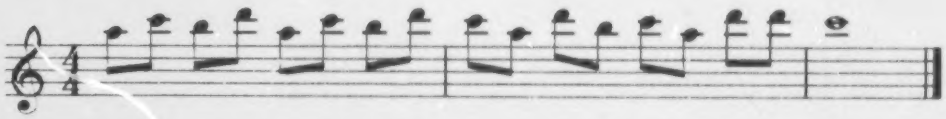


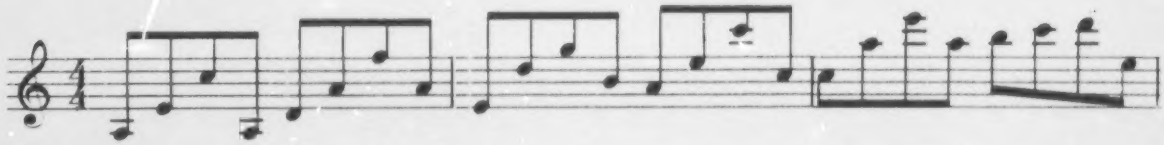
INTRODUCTORY EXERCISE:

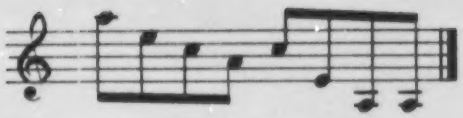
4.



FINDING EXERCISES:

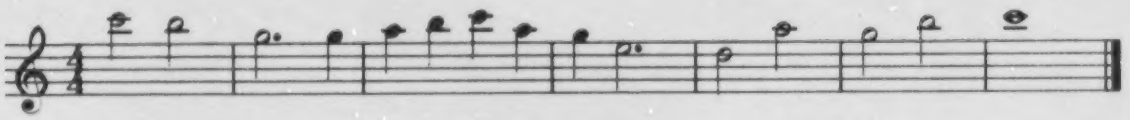
5.

6.



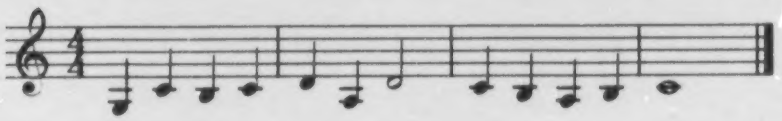


IDENTIFICATION EXERCISES:

"Gypsy Love Song"

7. 

"Aura Lee"

8. 

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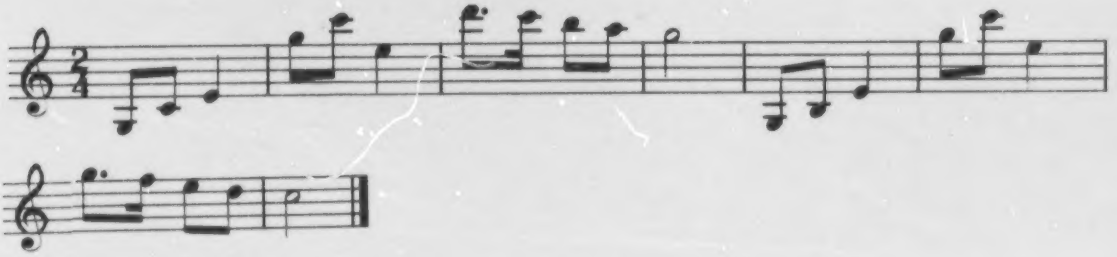
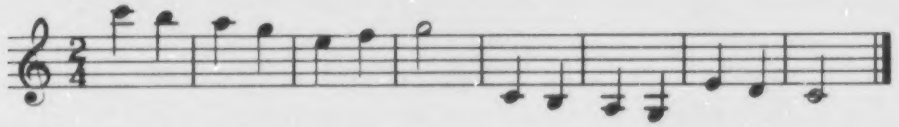

TEST:

10. 

LESSON FOURTEEN

GOAL

Recognition of whole (𝄻), half (𝄼), quarter (𝄽), eighth (𝄾), and sixteenth (𝄿) rests.

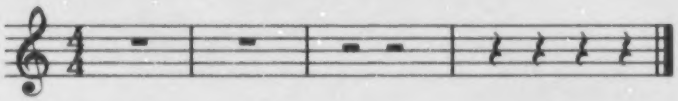
OBJECTIVE

Upon completion of this lesson, the student will be able to:

1. Detect signs for rests on the staff.
2. Discriminate among whole, half, quarter, eighth, and sixteenth rests.

INTRODUCTORY EXERCISE

LINE 1:



Instruct: *Identify the clef and meter, and then find the first figure in this exercise, Describe what you feel.*

Elicit: "Thick horizontal line attached to the bottom of the third staff line."

Instruct: *This is the sign for a **whole rest.** Move to the next measure and find another one. Now move to the right and describe the next figure over.*

Elicit: "Another thick horizontal line, just like the whole rest, but attached to the third line from above instead of from below."

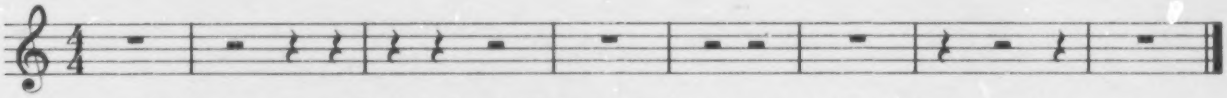
Instruct: *This is the sign for the **half rest.** As you can tell, the difference between the whole and half rest signs is whether the thick line hangs below the third line or above the third line. Another way of describing the difference is that the whole rest is in the second space, while the half rest is in the third space; both are attached to the third line. Read the rest of this measure, and you will find another half rest. Now find the first figure in the next measure and describe it.*

Elicit: "A backward 'z'."

Instruct: *This is the sign used for a **quarter rest.** Read the rest of the measure, and you will find more examples.*

IDENTIFICATION EXERCISE

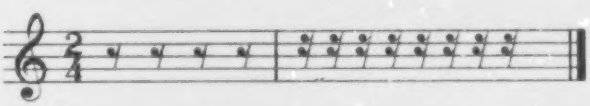
LINE 2:



Instruct: *This exercise contains all rests. Tell me whether it is a whole, half, or quarter rest.*

INTRODUCTORY EXERCISE

LINE 3:



Instruct: *Identify the clef and meter, and then find the first figure in the exercise. Describe what you feel.*

Elicit: "A fancy version of the number '7' which has a small notehead attached to the left top of the number."

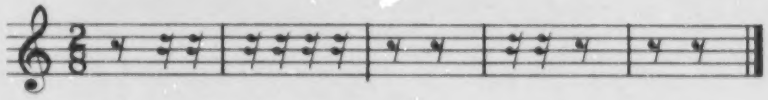
Instruct: *This is the sign for an **eighth rest.** Read the next three figures; they are all eighth rests. Now find and describe the first figure in the next measure.*

Elicit: "An eighth rest with a small line in the middle of it."

Instruct: *This is the sign for a **sixteenth rest.** The rest of the measure contains more examples of this sign.*

FINDING EXERCISES

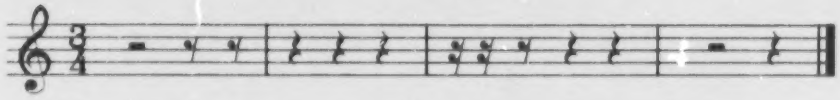
LINE 4:



Instruct: *In the next exercise you will find only eighth and sixteenth rests. Read it silently and quickly, and count the number of eighth rests it contains.*

Elicit: "Six."

LINE 5:

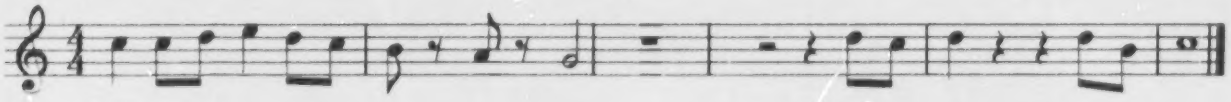


Instruct: *In this exercise you will find all kinds of rests. Silently count the number of quarter rests.*

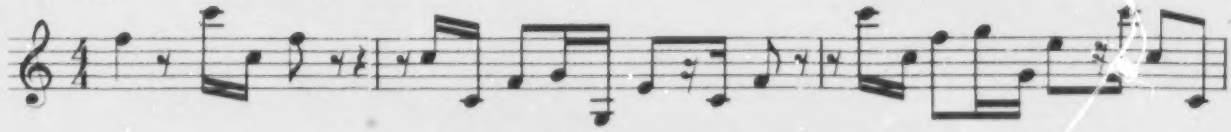
Elicit: "Six."

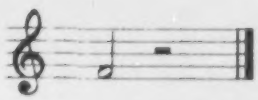
IDENTIFICATION EXERCISES

LINE 6:



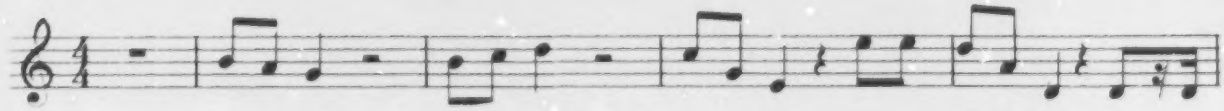
LINE 7:

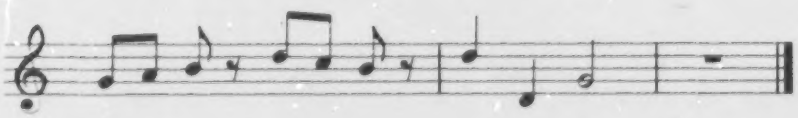




TEST

LINE 8:



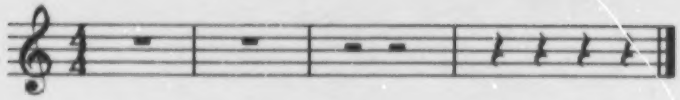


TEACHER'S COPY
OF
STUDENT WORKSHEET

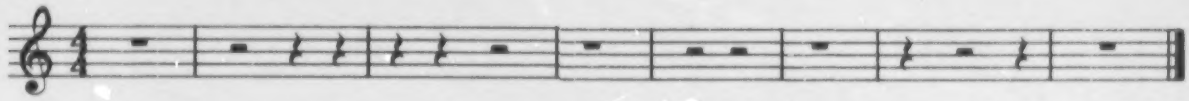
LESSON FOURTEEN

Recognition of whole, (𝄻), half (𝄼), quarter (𝄽), eighth (𝄾), and sixteenth (𝄿) rests.

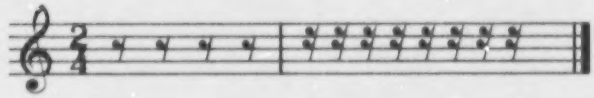
INTRODUCTORY EXERCISE:

1. 

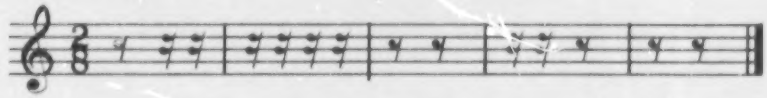
IDENTIFICATION EXERCISE:

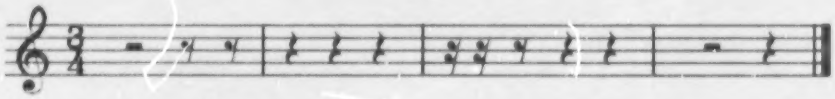
2. 

INTRODUCTORY EXERCISE:

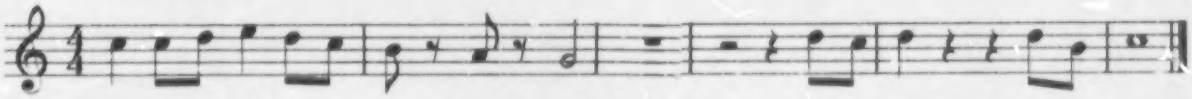
3. 

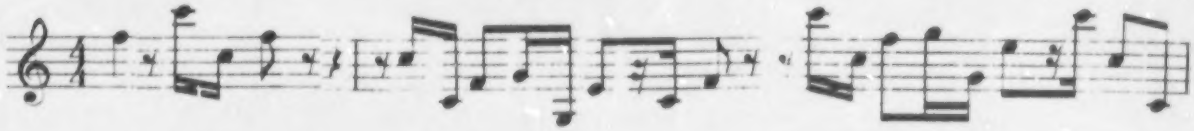
FINDING EXERCISES:

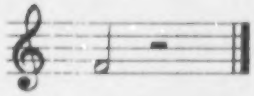
4. 

5. 

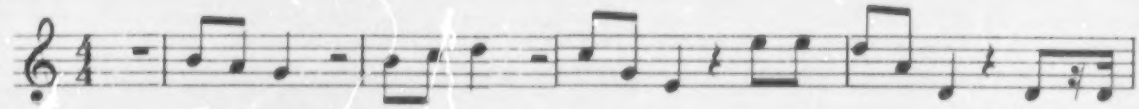
IDENTIFICATION EXERCISES:

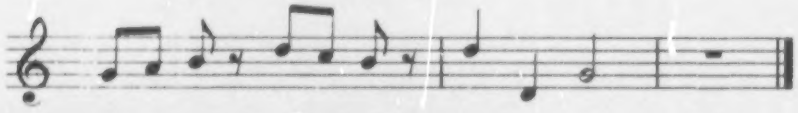
6. 

7. 



TEST:

8. 



LESSON FIFTEEN

GOAL

Recognition of sharp (♯), double sharp (𝄪), and natural (♮) signs.

OBJECTIVES

Upon completion of this lesson, the student will be able to:

1. Detect and discriminate sharp, double sharp, and natural signs on the staff.
2. Understand their meaning within a key signature and when placed next to a note.

INTRODUCTORY EXERCISES

LINE 1:

Instruct: *Describe the first figure to the right of the clef sign.*

Elicit: "Two horizontal and two vertical lines intersecting, like a tic-tac-toe board."

Instruct: *This is the sign for a* **sharp.** *A sharp sign is identified according to the line or space on which it is located. Since this sharp appears on the top line of the staff, it is "F-sharp" just like the note that appears on the same line. Locate and identify the next sharp.*

Elicit: "C-sharp".

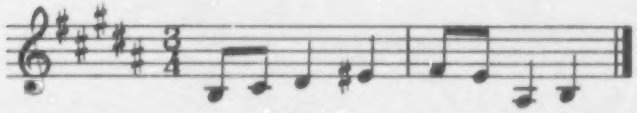
Instruct: *When sharp signs appear like this, right after the clef sign and before the meter, they indicate what the key signature of the piece is, or which notes are to to sharped throughout the entire composition. Based on what you have read so far in this exercise, "F" and "C" should be sharped. This is the key signature for "D Major." Now move to the right and identify the next figure.*

Elicit: "Double lines."

Instruct: *Double lines are used to cancel or change key signatures. Read the next figures.*

Elicit: "F-sharp, C-sharp, G-sharp."

Instruct: *This is the key signature for "A-major." Notice how this key signature is similar to the last one because it begins with the same sharps, in the same order. First came "F-sharp," followed by "C-sharp," and then the new one, "G-sharp." As indicators of key signatures, sharps are always presented in the same location and sequence. It is very helpful if you memorize it. The sequence is: top line "F," third space "C," top space "G," fourth line "D," second space "A," fourth space "E," and third line "B." Read the rest of this exercise.*

LINE 2: 

Instruct: *Read the clef, key signature, and meter of the next exercise. Before you begin reading the melody, I want to alert you to the fact that sharp signs are also used to alter single notes. That is, you will also encounter sharp signs immediately before a note. When placed next to a note, the sharp sign indicates that the note should be sharped or raised throughout the rest of the measure. With this in mind, read the next exercise. Don't forget that sharps in the key signature are retained throughout the exercise, while sharps next to single notes are retained only throughout the measure.*

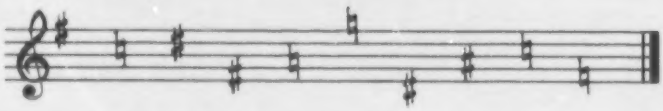
LINE 3:

Instruct: *Frequently in music, there is a need to cancel the sharp sign. For example, if you change keys from D major to G major, you will need to cancel the "C-sharp." Or, within a measure, you may want to sharp "C" only once, and then cancel the sharp sign for the remainder of the measure. A* ***natural sign*** *is used to do this. In the next exercise you will find both uses of the natural sign. First, find the clef and meter signature. Then, describe the new figure you encounter after the double lines.*

Elicit: "Sharp sign with shorter lines on the bottom left and top right."

Instruct: *That is the* ***natural*** *sign. In this situation, it means that you have changed keys from "D" to "G" major, and that "C" should be "natural" instead of sharp for the rest of the exercise. Now begin reading the melody, and you will find more natural signs.*

FINDING EXERCISE

LINE 4: 

Instruct: *Read silently and quickly, counting the number of sharp signs.*

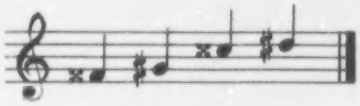
Elicit: "Five."

IDENTIFICATION EXERCISE

LINE 5:

Instruct: *Read and identify all notation.*

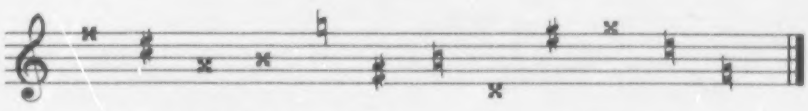
INTRODUCTORY EXERCISE

LINE 6:

Instruct: *Find the first figure after the clef sign. Describe it.*

Elicit: "A small 'x' before an 'F' quarter note."

Instruct: *This is the sign for a* ***double-sharp.*** *Like the sharp and natural sign, it is always read according to its line or space location. Read the rest of the exercise.*

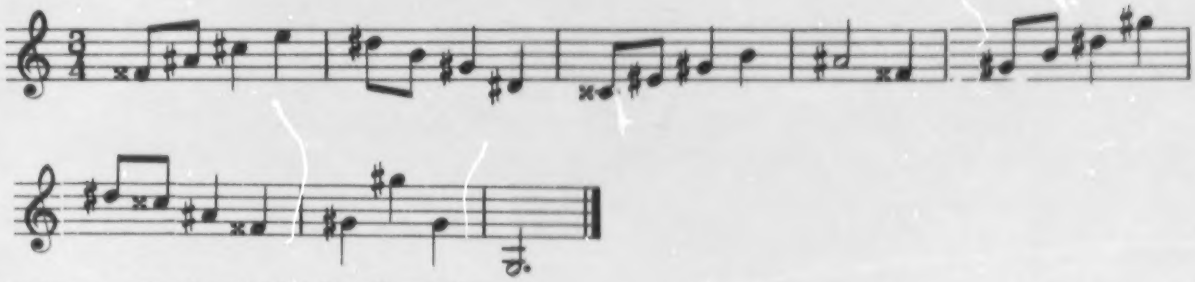
FINDING EXERCISE

LINE 7:

Instruct: *Read silently and quickly, counting the number of double sharps.*

Elicit: "Five."

IDENTIFICATION EXERCISE

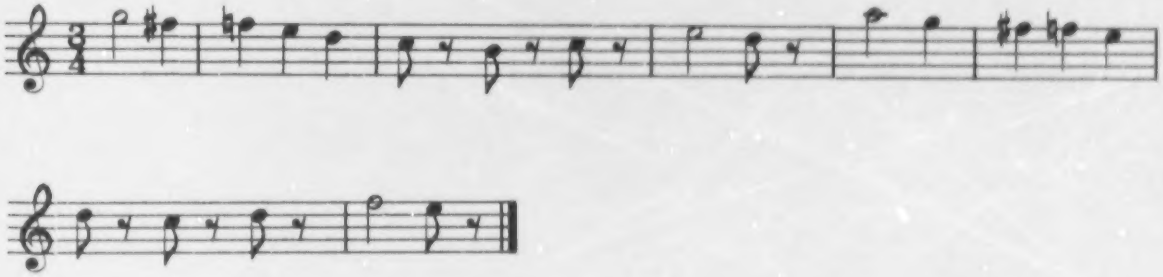
LINE 8:



Instruct: *Read and identify all notation.*

TEST

LINE 9: "Symphony #41 (3rd movement)" — Mozart



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OF
STUDENT WORKSHEET

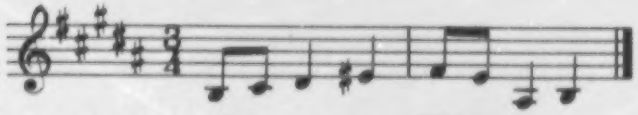
LESSON FIFTEEN

Recognition of sharp (♯), double sharp (𝄪), and natural (♮) signs.

INTRODUCTORY EXERCISES:

1.

2.



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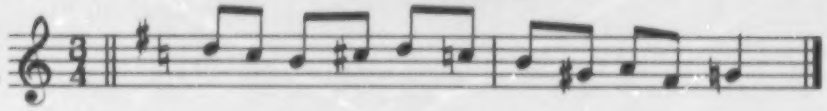

FINDING EXERCISE:

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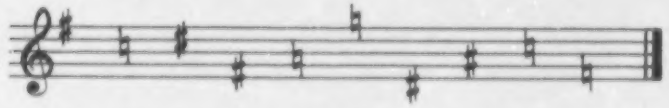
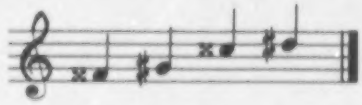
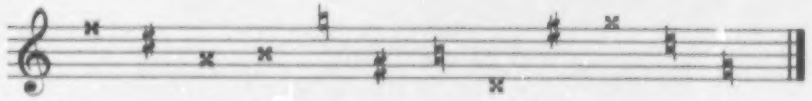


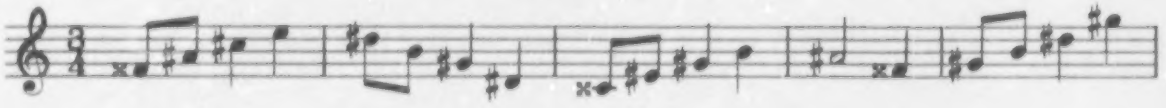
IDENTIFICATION EXERCISE:

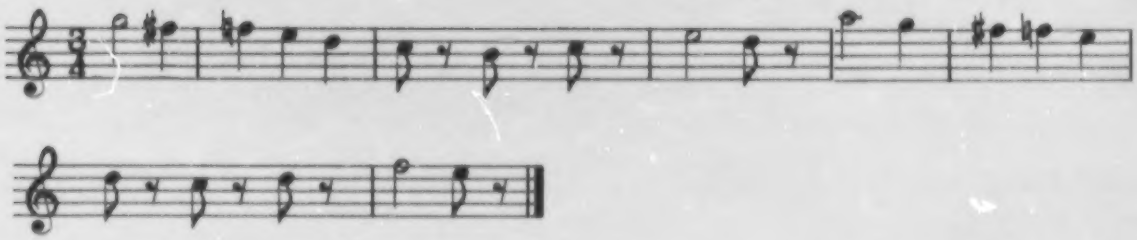
5.

INTRODUCTORY EXERCISE:

6.

FINDING EXERCISE:

7.

IDENTIFICATION EXERCISE:

8.

TEST: "Symphony #41 (3rd movement)" — Mozart

9. 

LESSON SIXTEEN

GOAL

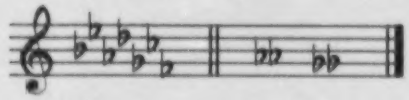
Recognition of flat (♭) and double-flat (♭♭) signs.

OBJECTIVES

Upon completion of this lesson, the student will be able to:

1. Detect and discriminate flat and double flat signs on the staff.
2. Understand their meaning within a key signature and when placed next to single notes.

INTRODUCTORY EXERCISE

LINE 1: 

Instruct: *Describe the first figure to the right of the clef sign.*

Elicit: "A pointed lower case or small 'b'."

Instruct: *This is the sign for a* **flat.** *Flat signs are like sharps and naturals in that they are identified according to their line or space location. This flat is on the third line and is therefore "B-flat." Flats are also used for the same purposes as sharps, either as an indication of the key signature or as a direction to "flat" the note on its immediate right. The sequence of flats for key signatures is: third line "B," fourth space "E," second space "A," fourth line "D," second line "G," third space "C," and first space "F." Read the rest of this measure, and you will find this sequence. Again, it would be very helpful for you to memorize it.*

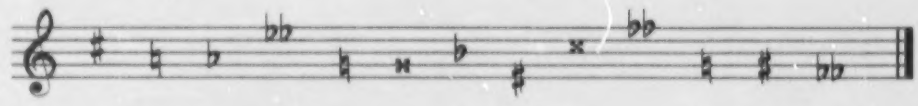
Elicit: "B, E, A, D, G, C, F flat."

Instruct: *Find the figure to the right of the double lines. Describe it.*

Elicit: "Two flat signs close to each other."

Instruct: *When two flat signs are close to one another, they are called* **double flat.** *Move to the right, and you will find another example.*

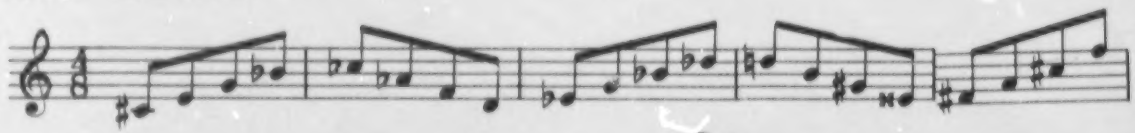
FINDING EXERCISE

LINE 2: 

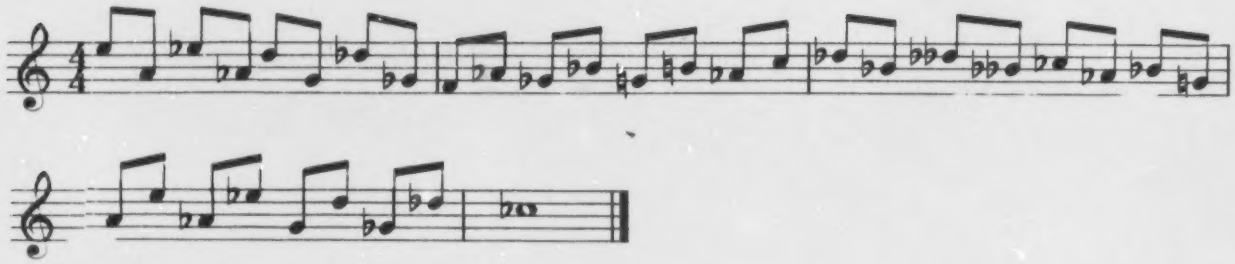
Instruct: *In this exercise you will find all kinds of accidentals, such as sharps, double sharps, naturals, flats and double flats. Read it silently and quickly, and count the number of double flats.*

Elicit: "Three."

IDENTIFICATION EXERCISES

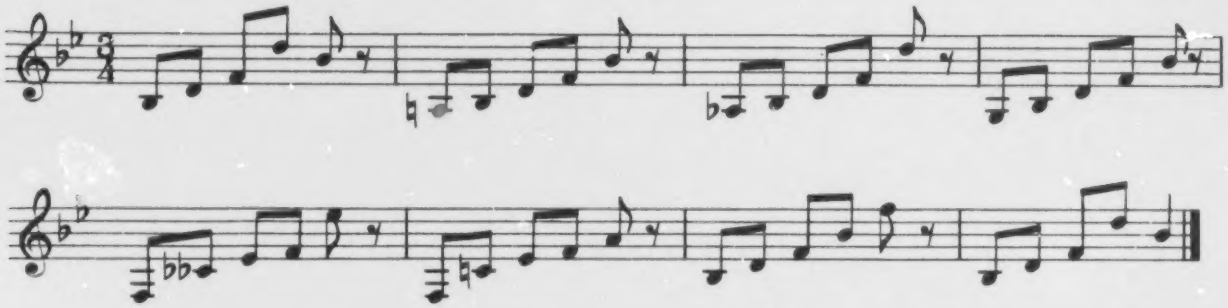
LINE 3: 

LINE 4:

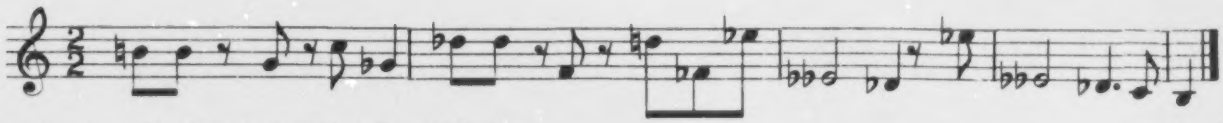


Instruct: *Read and identify all notation.*

TEST

LINE 5:

SUPPLEMENTARY EXERCISE (OPTIONAL)

LINE 6: **"Bagatelle, II" — Bartok**



Instruct: *Read and identify all notation.*

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OF
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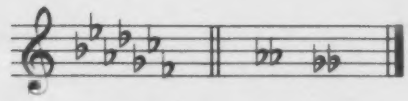
LESSON SIXTEEN

Recognition of flat (♭) and double flat (𝄫).

INTRODUCTORY EXERCISE:

1.



FINDING EXERCISE:

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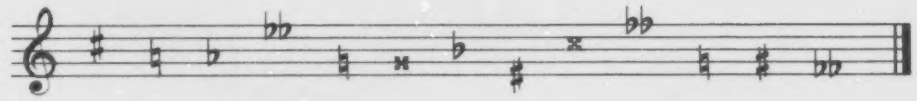
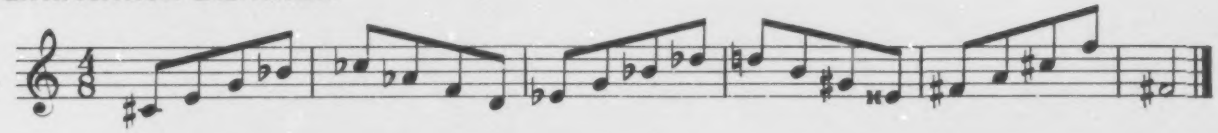


IDENTIFICATION EXERCISES:

3.



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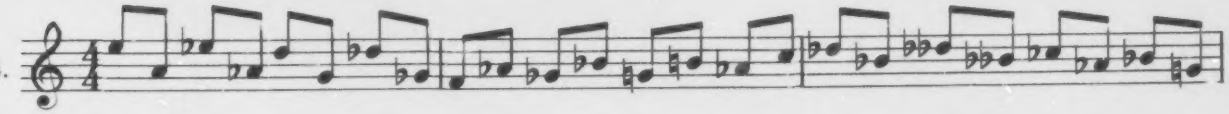
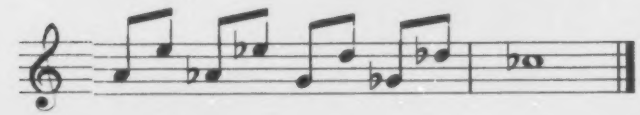
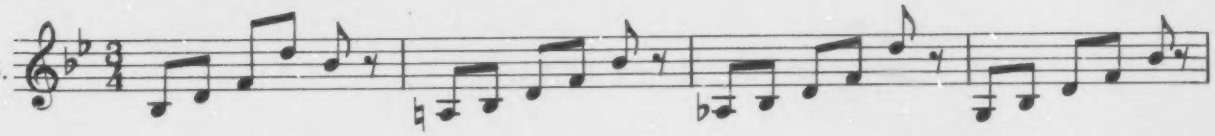
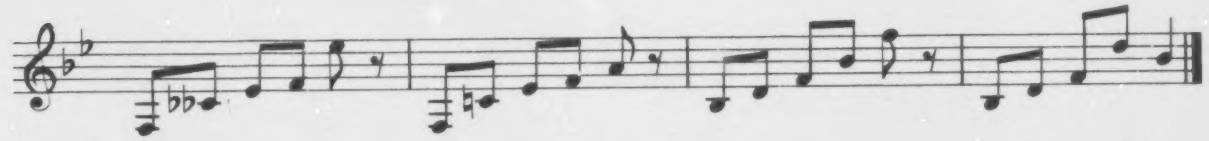

TEST:

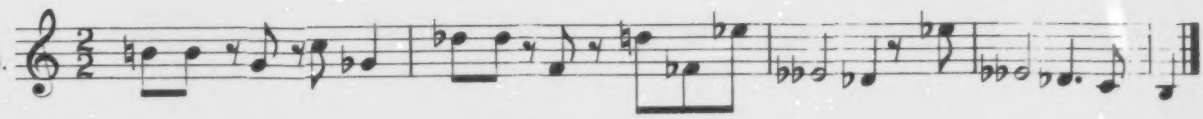
5.





SUPPLEMENTARY EXERCISE (OPTIONAL): "Bagatelle, II" — Bartok

6.



LESSON SEVENTEEN

GOAL

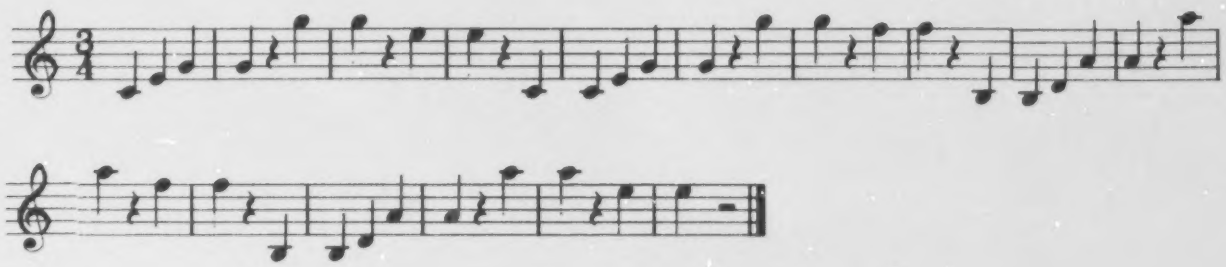
'Review of notes on, below, and above staff, rests, sharps, flats, and natural signs; introduction of additional related figures.

OBJECTIVES

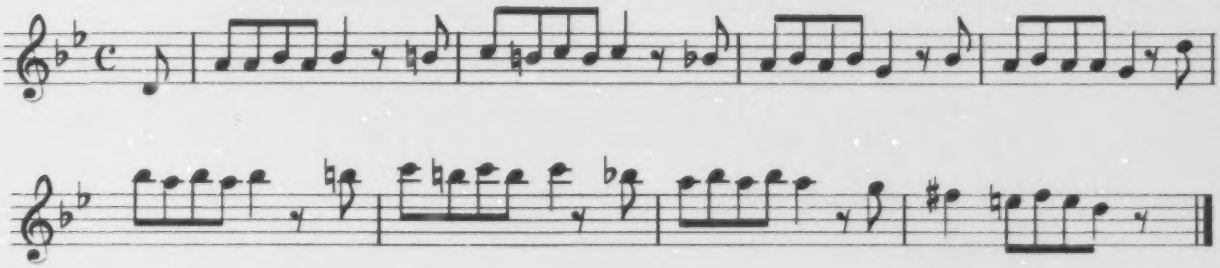
1. Detect and identify by pitch name all notes below, on, and above staff.
2. Detect and identify rests.
3. Detect and identify sharps, flats, and natural signs.
4. Recognize dotted rests, thirty-second notes and rests, and sixty-fourth notes.

IDENTIFICATION EXERCISES

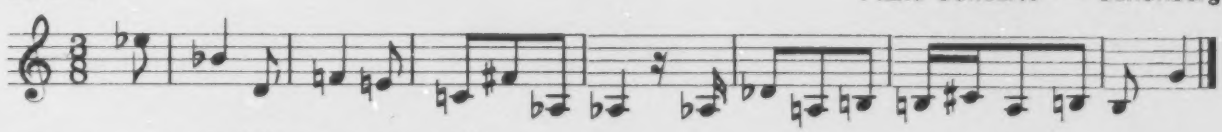
LINE 1: "On the Beautiful Blue Danube" — Strauss



LINE 2: "March Heroique" — Franz Schubert

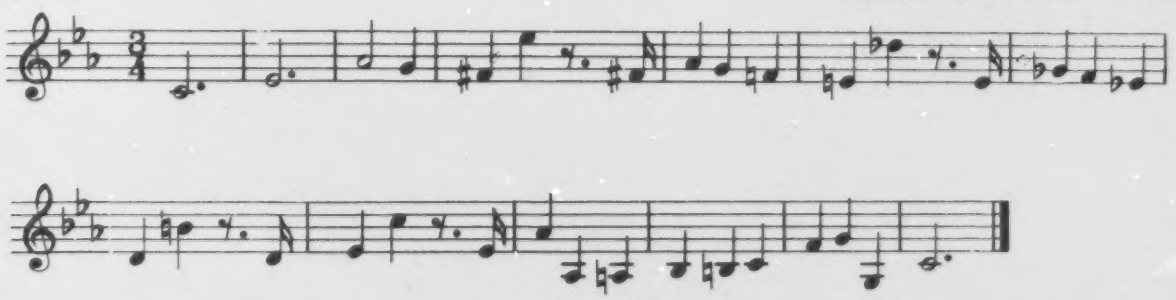


LINE 3: "Piano Concerto" — Schonberg



Instruct: *Read and identify all notation.*

LINE 4: "Piano Concerto K491" — Mozart

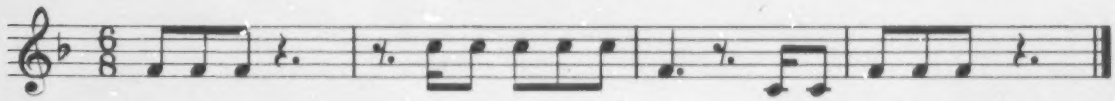


Instruct: *This exercise is the first movement of "Mozart's C Minor Concerto." In it, you will find a type of rest that we have not talked about. When you find this rest, try to name it.*

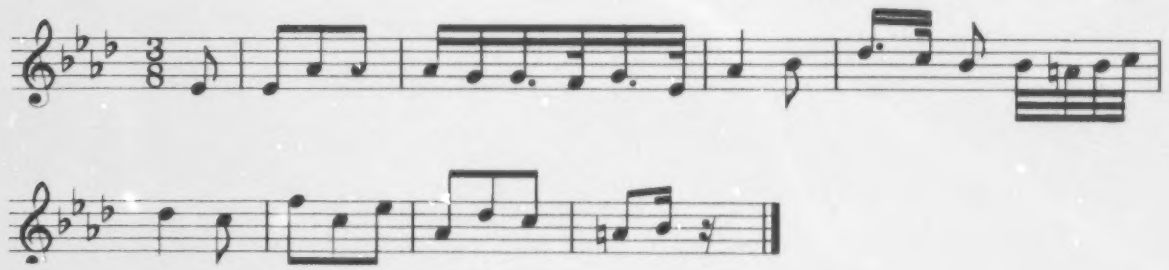
Elicit: "Dotted eighth."

Instruct: *Rests, like notes, can be dotted. The most common are the* ***dotted quarter*** *and the* ***dotted eighth rests.*** *As with notes, the dot increases the durational value of a rest by one-half. In the next exercise you will find dotted quarter and eighth rests.*

LINE 5:



LINE 6: "Piano Sonata Op. 26" — Beethoven



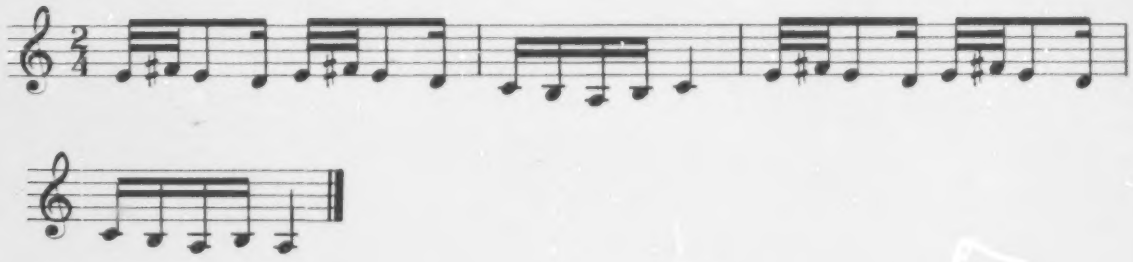
Instruct: *In this exercise by Beethoven, you will discover a type of note we have not had yet. Try to guess what the note is called.*

Elicit: "Thirty-second note."

LINE 7:

Instruct: *In the next exercise you will find* ***thirty-second notes and rests and sixty-fourth notes.*** *You will also encounter a new meter signature. Try to find and identify them.*

SUPPLEMENTARY EXERCISE (OPTIONAL) "Bear Dance" — Bartok

LINE 8:

Instruct: *Read and identify all notation.*

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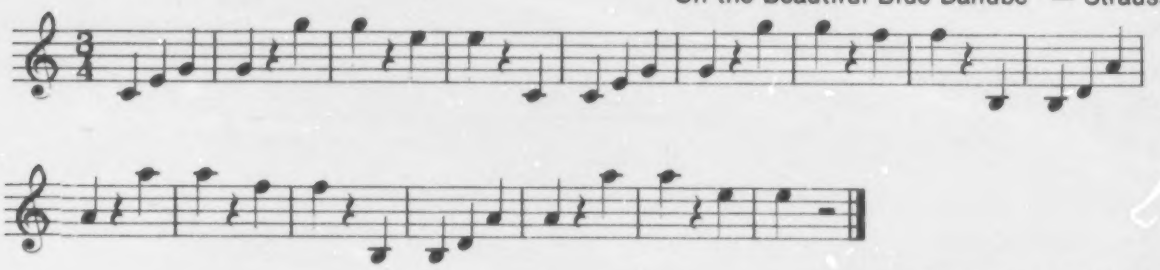
LESSON SEVENTEEN

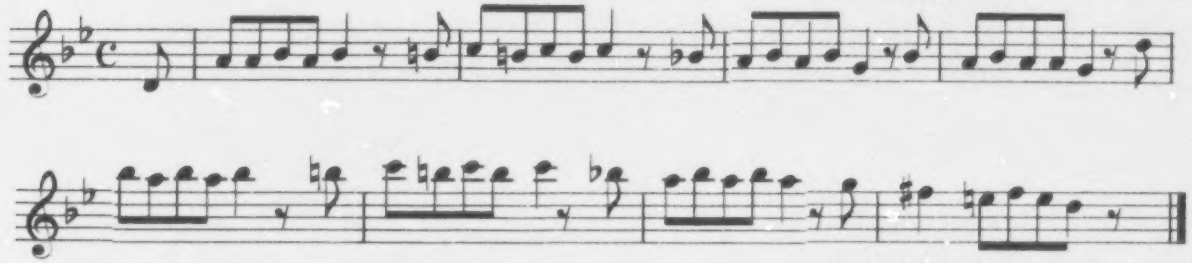
Review of notes on, below, and above staff, rests, sharps, flats and natural signs; introduction of additional related figures.

IDENTIFICATION EXERCISES:

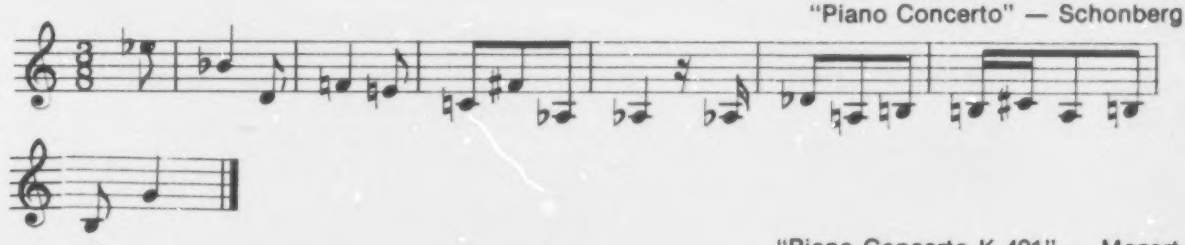
"On the Beautiful Blue Danube" — Strauss

1. 

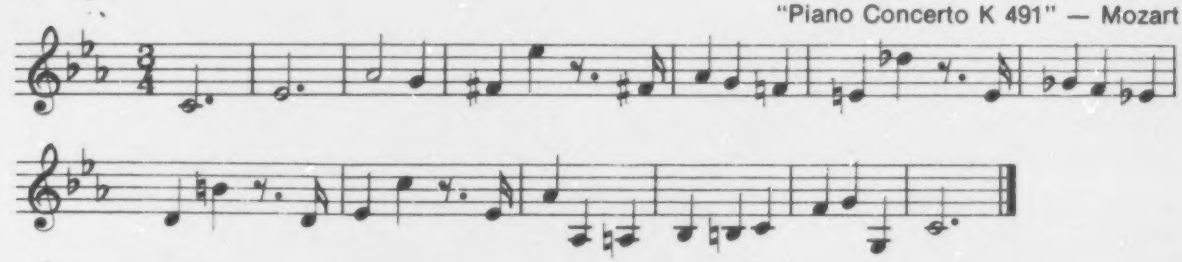
"March Heroique" — Schubert

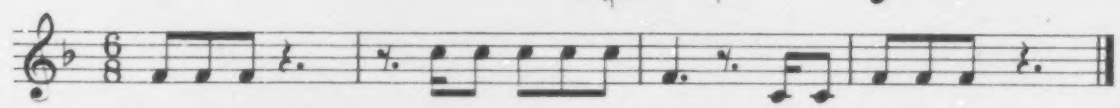
2. 

"Piano Concerto" — Schonberg

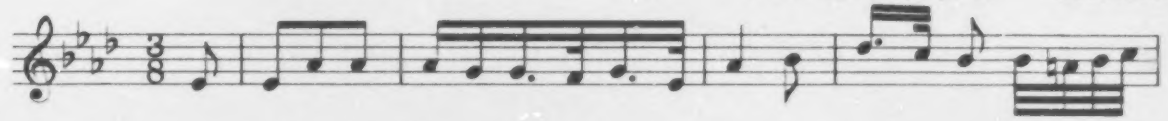
3. 

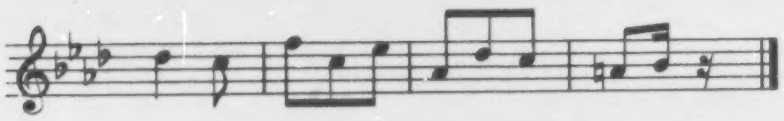
"Piano Concerto K 491" — Mozart

4. 

5. 

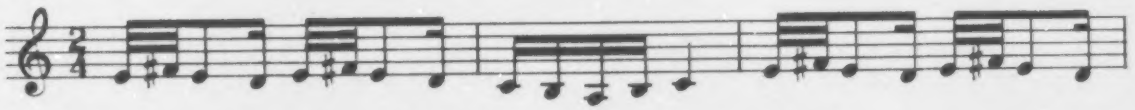
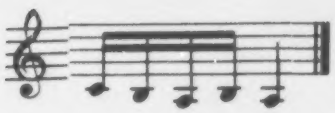
"Piano Sonata, Op. 26" — Beethoven

6. 

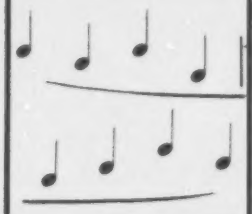
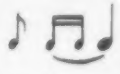
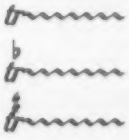
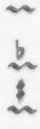


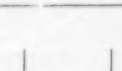
7.

SUPPLEMENTARY EXERCISE (OPTIONAL):

8. "Bear Dance" — Bartok



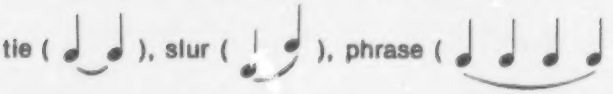
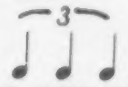
UNIT THREE
Expressive and Diacritical Marks

Music Notation	Name	Critical Features	Tracking	Comments
	fermata	semi-circle with dot inside	located above staff use modified tracking technique	
	tie	small curved line connecting one notehead with another		
	slur	larger curved line connecting one notehead with others	 follow slur to last notehead: count number of notes included in slur while returning to first note — read in usual manner	
	phrase	long curved line . . . moves across bar lines	track in same manner as slurs counting measures instead of notes	
	grouping (triplet)	small curved line connecting notehead . . . number of grouped notes written above or below curved line	track in same manner as slur . . . the number will appear as you track	
	accent	similar to "V" on its side located either above or below staff	use modified tracking technique	
	tenuto	small horizontal line above or below staff	use modified tracking technique	
	staccato	dot located above or below staff	use modified tracking technique	

Music Notation	Name	Critical Features	Tracking	Comments
	staccatissimo	small "filled in" triangle located above or below staff	use modified tracking technique	
	tenuto - staccato	small horizontal line with dot inside . . . above or below staff	use modified tracking technique	
	martellato	similar to small "v"	modified tracking technique	
	short grace note (acciaccatura)	similar to small eighth note with a diagonal line going through stem	track same as for notes on staff directly left of note	
	long grace Note (appoggiatura)	similar to small eighth note . . . may have a small curved line connecting it to following note	track same as for notes on staff . . . directly left of note	
	trills	a "tr" followed by zig zag line — may have a flat sign or sharp sign above the "tr" — located above or below staff	modified tracking technique	
	upper mordent	two inverted "v's" located above or below staff	modified tracking technique	
	extended upper mordent	three inverted "v's" located above or below staff	modified tracking technique	
	lower or inverted mordent	similar to upper mordent with diagonal line going through it	modified tracking technique	

Music Notation	Name	Critical Features	Tracking	Comments
	extended lower or inverted mordent	similar to extended upper mordent with diagonal line going through it	modified tracking technique	
	turn . . . between notes	similar to letter "s" on side - located between notes	same as for notes on staff	
	turn . . . above note	same as above . . . located above staff	modified tracking technique	
	turn . . . below note	same as above . . . located below staff	modified tracking technique	
	inverted turn	similar to "backward s" . . . located above staff	modified tracking techniques	
	crescendo	two diagonal lines moving outward . . . a large "V" on its side — located under staff	modified tracking technique	
	decrescendo diminuendo	similar to crescendo moving inward	modified tracking technique	

LESSON EIGHTEEN

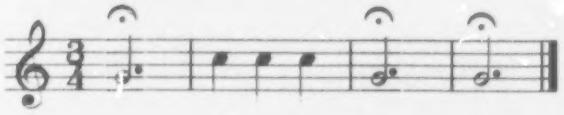
GOAL

Recognition of the fermata ( ), tie ( ), slur ( ), phrase (), and grouping ( ).

OBJECTIVES

Upon completion of this lesson the student will be able to:

1. Detect curved lines over a single note.
2. Detect and track curved lines connecting two notes and groups of notes within measures or across measures.
3. Discriminate among ties, slurs, fermatas, rhythmic groupings, and phrases.

INTRODUCTORY EXERCISE

LINE 1: 

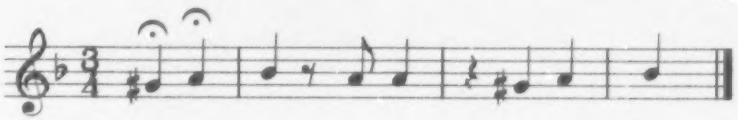
Instruct: *This lesson begins a new unit which covers a wide variety of notational signs, most of which are found above or below the staff. Since we have already covered how to read notes and rests, what remains is a large number of expressive marks and signs which give other kinds of musical directions. Unlike previous lessons, the lessons in this unit include several signs, which though related from an Optacon standpoint, are somewhat unrelated musically. For example, today's lesson deals with various kinds of curved lines that you will find in musical scores. Each one means something entirely different musically; yet, for an Optacon reader, they are tactually similar and therefore must be carefully distinguished from each other.*

Find the curved line above the first note. You will notice there is a dot inside the curved line. This is the sign for a ***fermata.*** *Now move across the line and look for additional fermata signs.*

Ask: *In what measure or measures do you see fermata signs?*

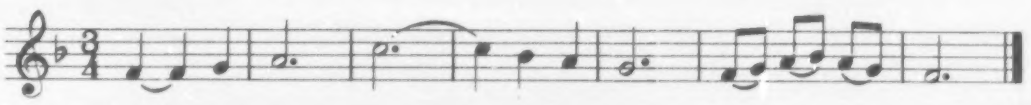
Elicit: "Measures three and four."

IDENTIFICATION EXERCISE "Dark Eyes" — Russian Folk Melody

LINE 2: 

Instruct: *Read and identify all notation.*

INTRODUCTORY EXERCISE

LINE 3: 

Instruct: *Find the curved line under the first notehead. Follow it to the next note. As you can see, both notes are "F." When a curved line connects two notes of the same pitch, it is called a* ***tie.*** *Now, find the next curved line. Describe this curved line and the note it connects.*

Elicit: "Tie which crosses the bar line and connects two 'C's'."

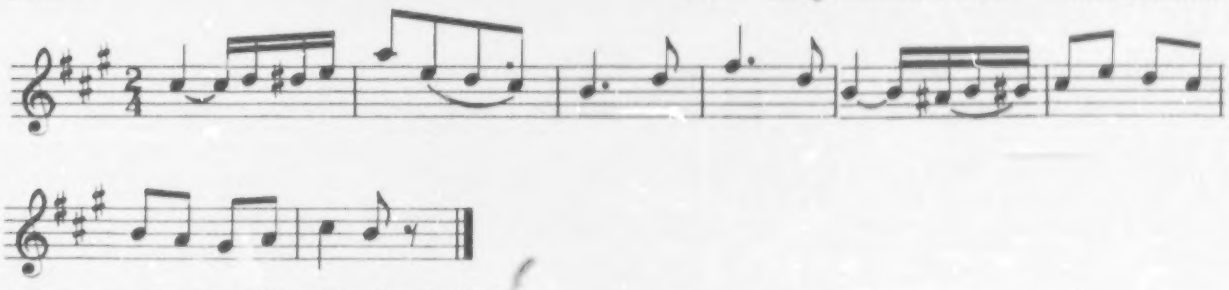
Instruct: *Yes, ties can occur within a measure or across bar lines as you just read. Move along the line and stop when you come to the next curved line. Describe this curved line and the note it connects.*

Elicit: "The curved line looks like a tie, but the notes have different pitches."

Instruct: *That's right. When a curved line connects one or more notes of different pitches, it is called a* ***slur.*** *Move along the rest of the line, and you will find more notes that are slurred.*

IDENTIFICATION EXERCISE

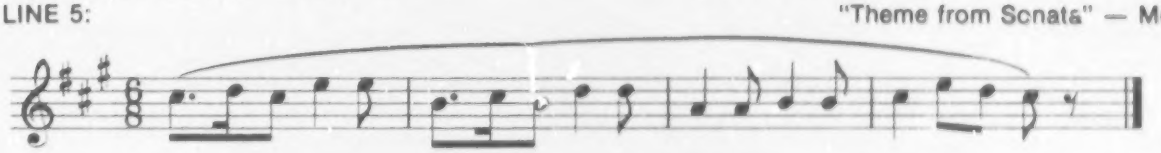
LINE 4: From "Song Without Words" — Mendelssohn



Instruct: *Read and identify all notation.*

INTRODUCTORY EXERCISE

LINE 5: "Theme from Sonata" — Mozart



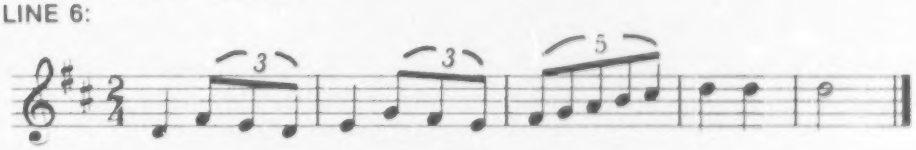
Instruct: *Scan the melody to the double bar as quickly as you can. Now, go back and find the curved line above the staff. Follow it to the end. This is a* ***phrase sign.*** *To find out exactly how many measures are written within a phrase sign, find the notehead where the phrase sign begins and then quickly move across the bottom staff line to the first bar line, move up to the phrase line, back to the bottom staff line to the second bar line, and so on until the phrase sign ends.*

After you count the number of measures, return to the first note and read the exercise.

Ask: *In this exercise, how many measures are included in this phrase sign?*

Elicit: "Four measures."

INTRODUCTORY EXERCISE

LINE 6:

Instruct: *Scan the melody to the double bar as quickly as you can. Now go back and find the space right above the staff lines and move to the right.*

When you come to the first figure, describe what you feel.

Elicit: "A tie or slur with the number '3' inside."

Instruct: *When a number appears inside a curved line above or below the staff, it indicates that the notes inside belong to a* ***rhythmic grouping.***

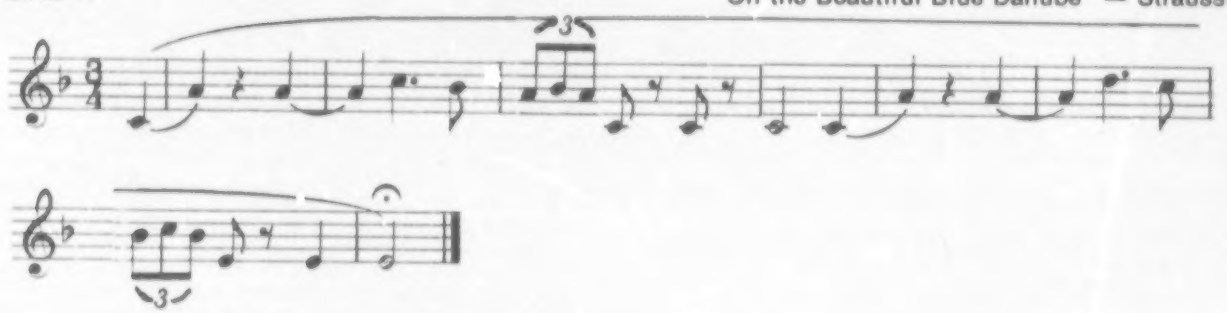
Now go back to the first note and read the exercise. Remember to track above and below the staff lines in order to find groupings.

Ask: *How many groups of triplets and quintuplets are written on this line?*

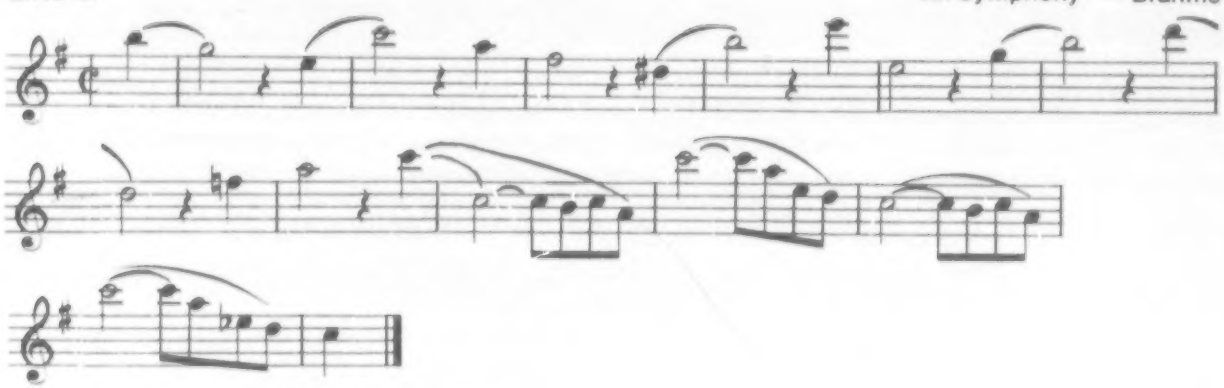
Elicit: "Two groups of triplets and one group of quintuplets."

TEST

LINE 7: "On the Beautiful Blue Danube" — Strauss



SUPPLEMENTARY EXERCISE (OPTIONAL)

LINE 8: "4th Symphony" — Brahms

Instruct: *Read and identify all notation.*

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OF
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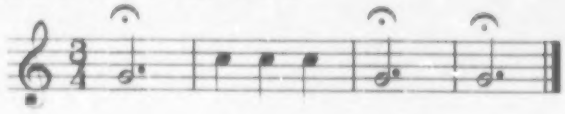
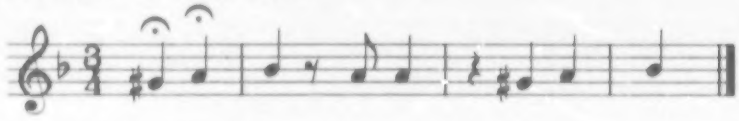
LESSON EIGHTEEN

Recognition of fermata, ( ), tie ( ), slur ( ), phrase ( ), and grouping ( ).

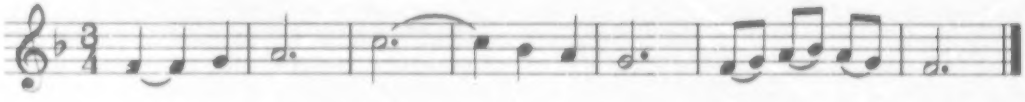
INTRODUCTORY EXERCISE:

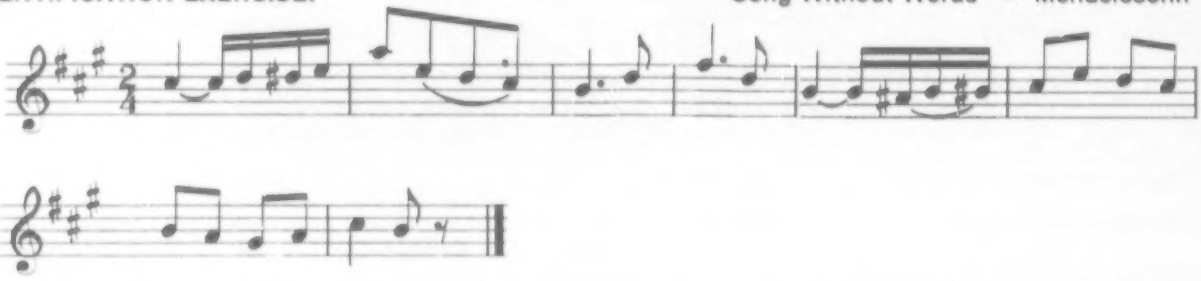
1. 

IDENTIFICATION EXERCISE: "Dark Eyes" — Russian Folk Song

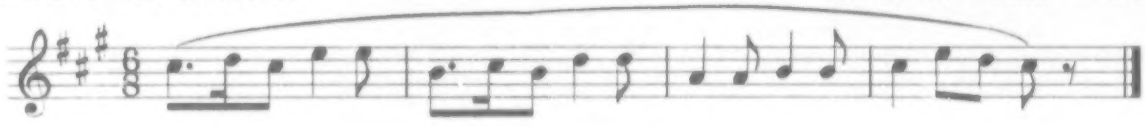
2. 

INTRODUCTORY EXERCISE:

3.

IDENTIFICATION EXERCISE: "Song Without Words" — Mendelssohn

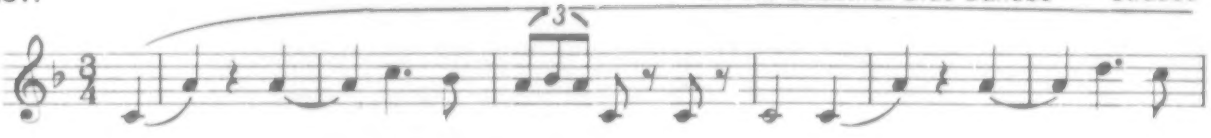
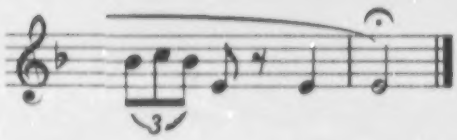
4. 

INTRODUCTORY EXERCISE: "Theme from Sonata" — Mozart

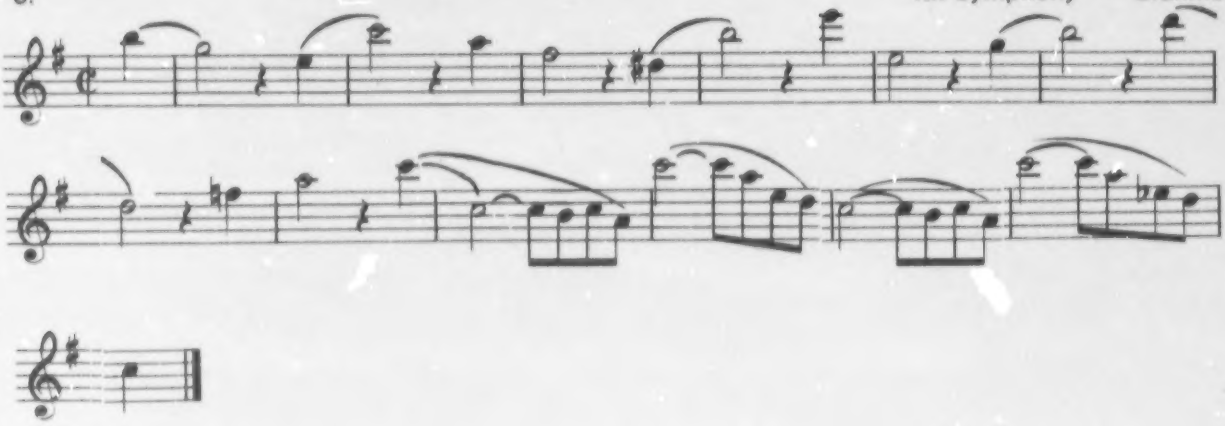
5

INTRODUCTORY EXERCISE:

6.

TEST: "On the Beautiful Blue Danube" — Strauss

7.



SUPPLEMENTARY EXERCISE (OPTIONAL):

8. "4th Symphony" — Brahms

LESSON NINETEEN

GOAL

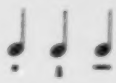
Recognition of staccato ( ), staccatissimo ( ), tenuto ( ), accent ( ), and martellato ( ).

OBJECTIVES

Upon completion of this lesson, the student will be able to:

1. Detect and track signs for note attacks found above or below notes.
2. Discriminate among staccato, staccatissimo, tenuto, accent, and martellato signs.

INTRODUCTORY EXERCISE

LINE 1: 

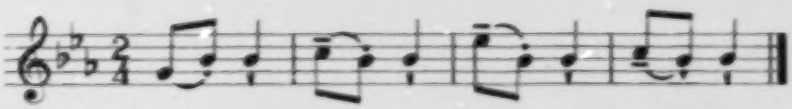
Instruct: *This lesson deals with* ***note-attack signs,*** *or signs that tell you how a note should be sounded. As such, it will teach you how to read various types of staccato, tenuto, and accent signs. The first exercise consists of three quarter notes off the staff, with a different sign under each one.*

Find the first one. The dot you feel underneath the notehead is the sign for ***staccato.*** *Now move to the next note, and underneath its notehead you will find the sign for* ***staccatissimo.*** *It resembles a small, filled-in triangle. Now find the sign under the third note. The small but thick horizontal line you feel is the sign for* ***tenuto.*** *Let's review: the staccato is a dot, the staccatissimo is a triangle, and the tenuto is a small heavy line.*

What can be tricky about these signs is where they appear in scores from different publishers. As you will discover, music printers can differ greatly in their style of notation, very much like book printers. Here are three pointers on where to look for these signs: they are almost always found near the notehead; rarely however, they can be found at the end of the stem. They always appear above or below a note, never on its side. Finally, they usually appear above or below the staff, though in some scores, you might find them inside the staff.

IDENTIFICATION EXERCISE

"Ecossaise" — Beethoven

LINE 2: 

Instruct: *Read and identify all notation.*

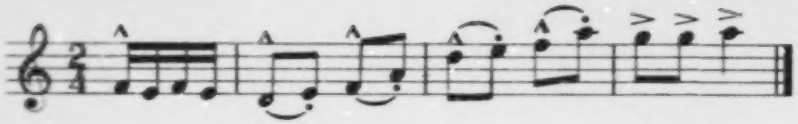
INTRODUCTORY EXERCISE

LINE 3:

Instruct: *In this exercise, a few more signs are presented above or below notes off the staff. Find the first note. Underneath it you will feel a letter "v" turned on the side. This is the sign for an* ***accent.*** *Under the second note, you will find another "v". This one is right-side-up. It is the sign for* ***martellato.*** *Now move to the third note, and scan above the notehead. This upside down "v" is another version of the* ***martellato.*** *The "v" of the* ***martellato*** *sign always has its open end towards the notehead. In any event, whereas the martellato is an upside-down or right-side-up "v", the accent is always a "v" on its side. Although these signs are usually found near the notehead, they can also be found at the end of the stem.*

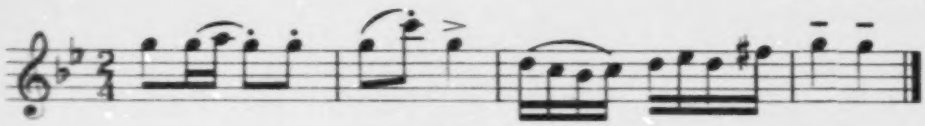
IDENTIFICATION EXERCISE "Knight Rupert" — Schumann

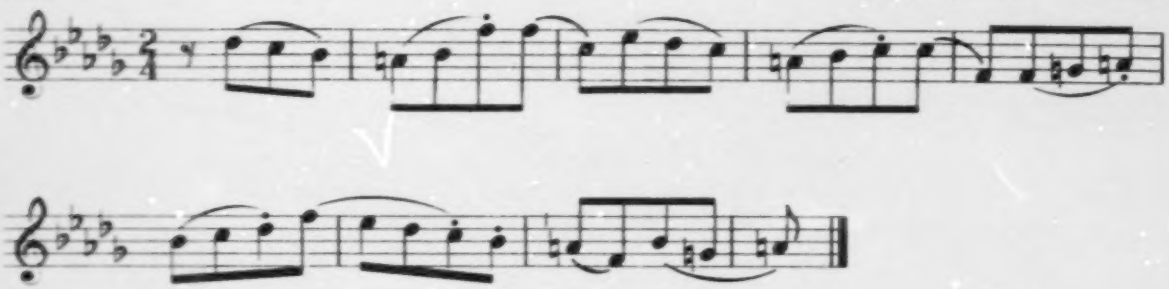
LINE 4:

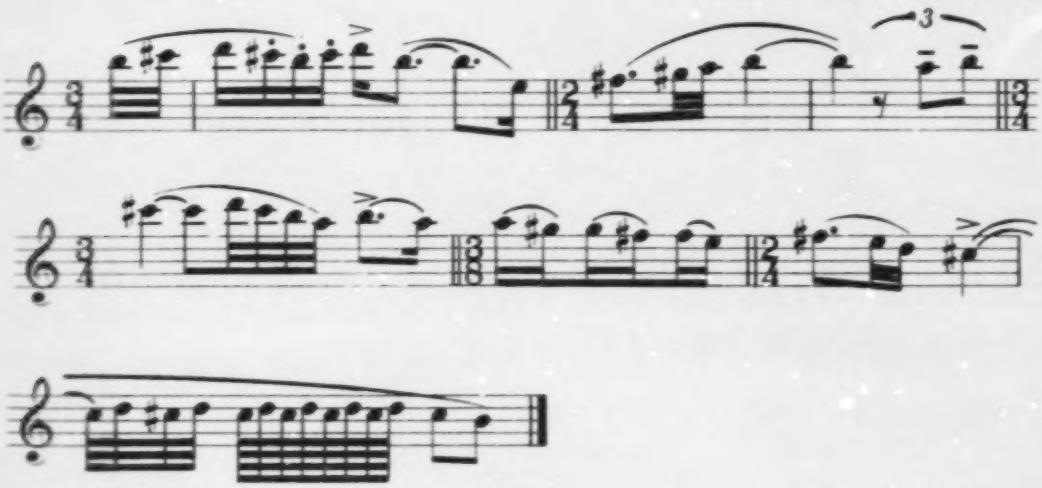


Instruct: *Read and identify all notation.*

TEST "Moment Musical" — Schubert

LINE 5:

SUPPLEMENTARY EXERCISES (OPTIONAL)

LINE 6: "4th Symphony" — Tchaikovsky

"Popular Hungarian Song I" — Bartok

LINE 7:

Instruct: *Read and identify all notation.*

TEACHER'S COPY
OF
STUDENT WORKSHEET

LESSON NINETEEN

Recognition of staccato ( ), staccatissimo ( ), tenuto ( ), accent ( ), and martellato ( ).

INTRODUCTORY EXERCISE:

LINE 1:

IDENTIFICATION EXERCISE: "Eccossaise" — Beethoven

LINE 2:

INTRODUCTORY EXERCISE:

LINE 3:

IDENTIFICATION EXERCISE: "Knight Rupert" — Schumann

LINE 4:

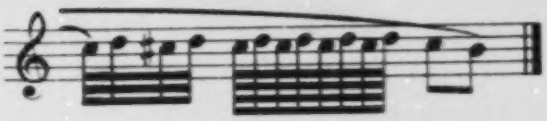
TEST: "Moment Musical" — Schubert

LINE 5:

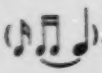
SUPPLEMENTARY EXERCISES (OPTIONAL):

LINE 6: "4th Symphony" — Tchaikovsky

"Popular Hungarian Song 1" — Bartok

LINE 7:

LESSON TWENTY

GOAL

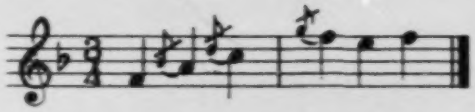
Recognition of acciaccatura or short grace note ( ) and appoggiatura or long grace note ().

OBJECTIVES

Upon completion of this lesson the student will be able to:

1. Detect small eighth notes to the left of standard size notes.
2. Discriminate between long and short grace notes.

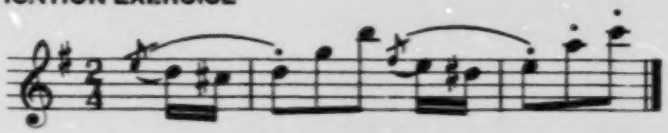
INTRODUCTORY EXERCISE

LINE 1: 

Instruct: *This lesson deals with two kinds of grace notes. Find the first slur sign in this exercise. Look at the note above it. You will see that the note looks like a small eighth note with a diagonal line going through the stem. This is called an* ***acciaccatura*** *or* ***short grace note.*** *This grace note is a "B♭." Read the rest of the line and find all the grace notes.*

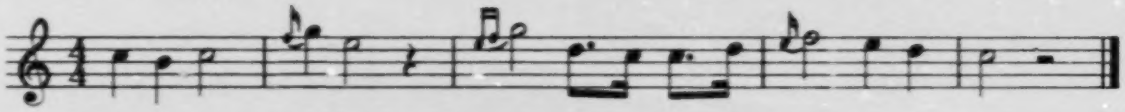
IDENTIFICATION EXERCISE

"Tulip" — Lichner

LINE 2: 

Instruct: *Read and identify all notation.*

INTRODUCTORY EXERCISE

LINE 3: 

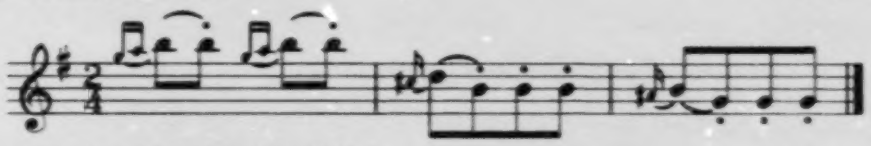
Instruct: *Move across the line until you come to the first slur sign. Notice there is a small sixteenth note "F" slurred to a "G" of normal size. This is an* ***appoggiatura*** *or* ***long grace note.*** *Now, move to the next measure and describe what you feel.*

Elicit: "Two small sixteenth notes, 'E,' 'F' slurred to a 'G' half note."

Instruct: *These are long grace notes also.*

IDENTIFICATION EXERCISE

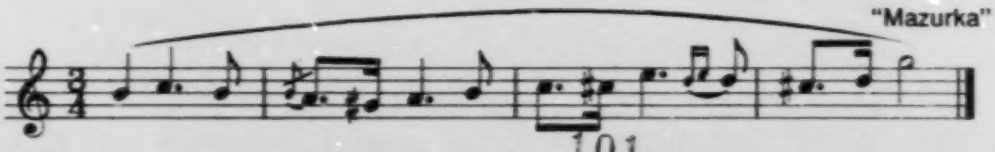
"Turkish March" — Beethoven

LINE 4: 

Instruct: *Read and identify all notation.*

TEST

"Mazurka" — Chopin

LINE 5: 

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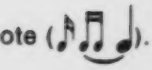
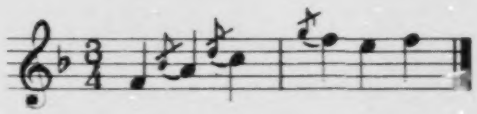
OF
STUDENT WORKSHEET

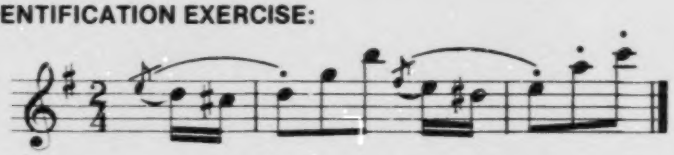
LESSON TWENTY

Recognition of acciaccatura or short grace note ( ) and appoggiatura or long grace note ().

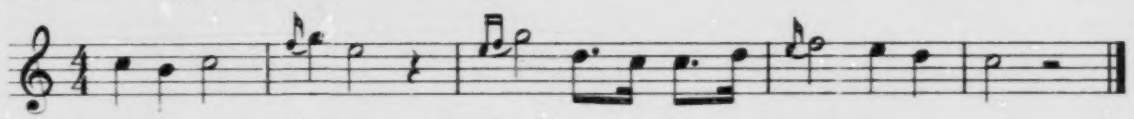
INTRODUCTORY EXERCISE:

LINE 1: 

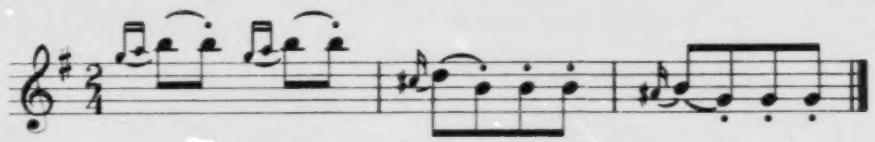
IDENTIFICATION EXERCISE: "Tulip" — Lichner

2. 

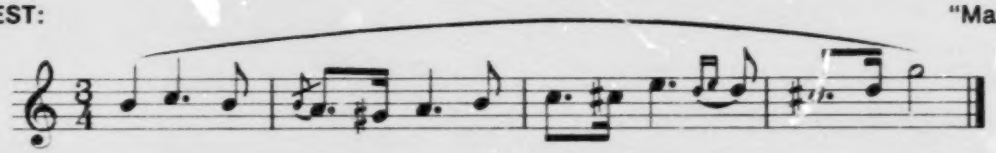
INTRODUCTORY EXERCISE:

3. 

IDENTIFICATION EXERCISE: "Turkish March" — Beethoven

4. 

TEST: "Mazurka" — Chopin

5.

LESSON TWENTY-ONE

GOAL

Recognition of trills (tr), mordents (~ ~ ~ ~), and turns (~ S).

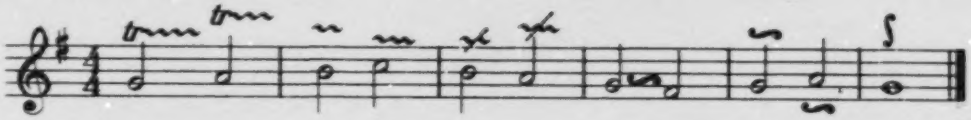
OBJECTIVES

Upon completion of this lesson, the student will be able to:

1. Detect and track ornaments above, below, or between notes.
2. Discriminate among trills; upper mordents; extended upper mordents; lower or inverted mordents; extended lower mordents; turns between, above, and below notes; and inverted turns.

INTRODUCTORY EXERCISE

LINE 1:



Instruct: *This lesson deals with various kinds of ornamentation. Find the first note in this exercise and scan above it. Describe what you feel.*

Elicit: "The letters 'tr' with a zig-zag line."

Instruct: *This is the sign for a* ***trill.*** *You will find another example on the next note. Move on to the next measure and find the ornament sign above the note. This zig-zag line is a* ***mordent.*** *Notice that it has five small diagonal lines. Compare this to the ornament over the next note.*

Elicit: "This one has seven diagonal lines instead of five."

Instruct: *This is called an* ***extended mordent.*** *To review, the regular mordent is five zig-zag lines and the extended mordent is seven zig-zag lines. Now, describe the ornament sign over the first note in the next measure. It is another kind of mordent.*

Elicit: "A regular mordent with a vertical line cutting through it."

Instruct: *Yes, five zig-zags with a vertical line is an* ***inverted*** *or* ***lower mordent.*** *Over the next note, you will find an inverted extended mordent. As you can guess, this type has seven zig-zags with a vertical line cutting through it. Find the next note and describe what you feel to the right of it.*

Elicit: "An 'S' turned on its side connecting the first note of the measure to the second one."

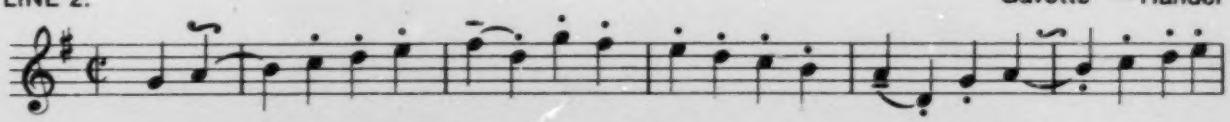
Instruct: *This is called a* ***turn between notes.*** *In the next measure you will find turns above or below the note. Now find the ornament over the note in the next measure. Describe it.*

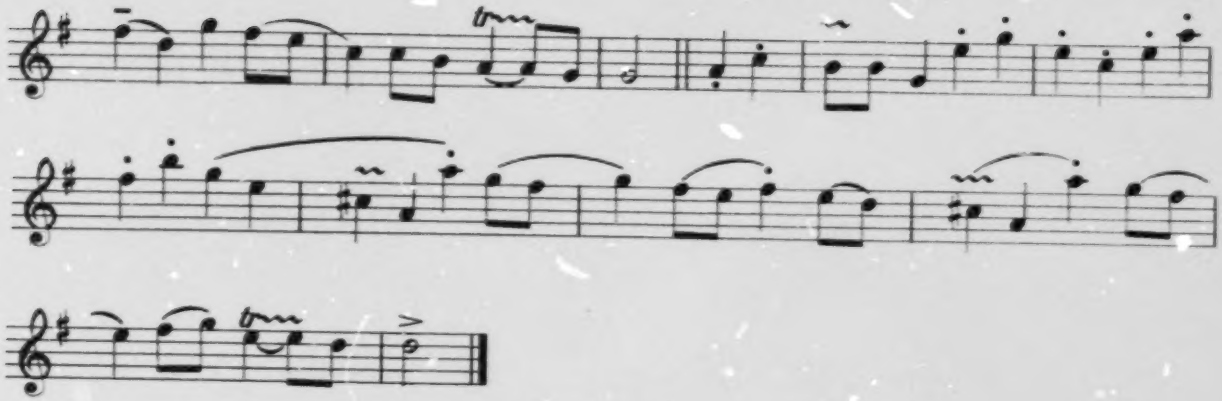
Elicit: "A backward 'S'."

Instruct: *This is an example of the* ***inverted turn.***

IDENTIFICATION EXERCISE

LINE 2: "Gavotte" — Handel

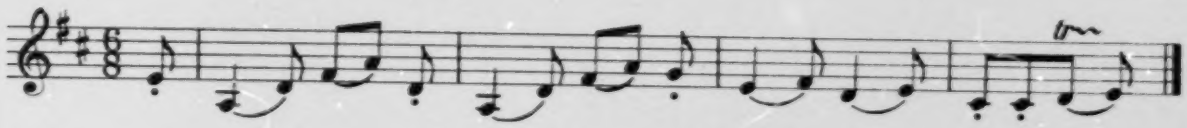




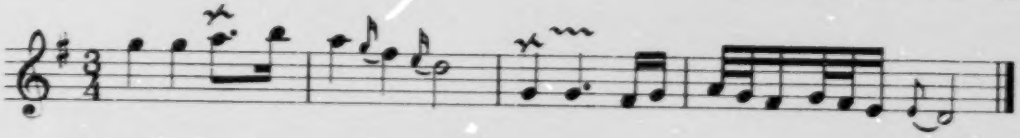
Instruct: *Read and identify all notation.*

SUPPLEMENTARY EXERCISES (OPTIONAL)

LINE 3: "Violin Concerto" — Beethoven



LINE 4: "Bach Theme" — Goldberg Variations



LINE 5: "Italian Concerto" — Bach

Instruct: *Read and identify all notation.*

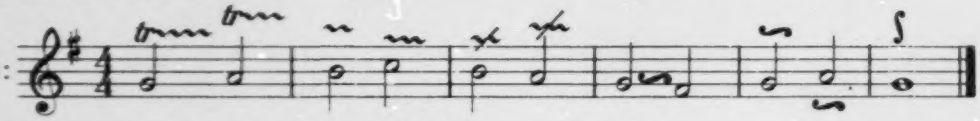
TEACHER'S COPY
OF
STUDENT WORKSHEET

LESSON TWENTY-ONE

Recognition of trills (tr~~~~), mordents, (~~ ~~), and turns (~~).

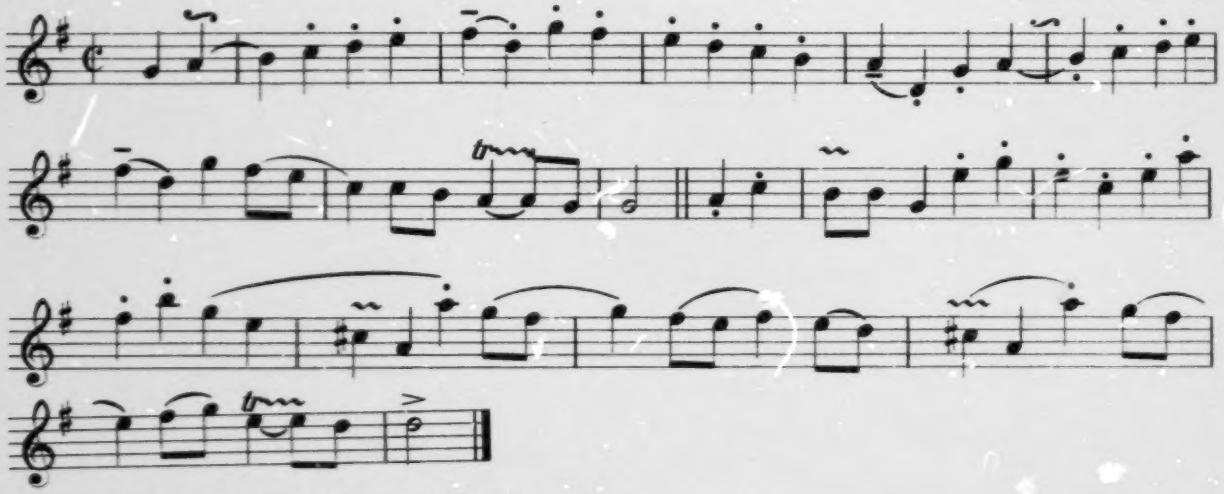
INTRODUCTORY EXERCISE:

LINE 1:



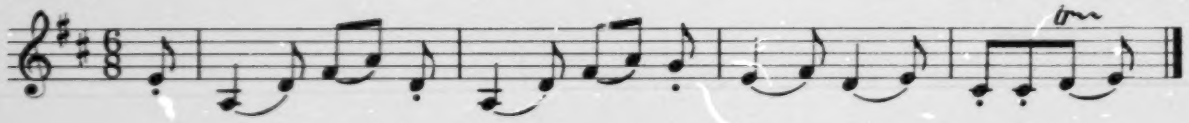
IDENTIFICATION EXERCISE:

LINE 2.

"Gavotte" — Handel

SUPPLEMENTARY EXERCISES (OPTIONAL):

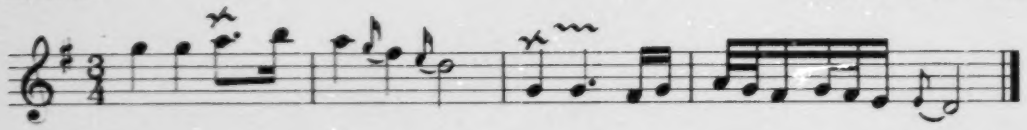
LINE 3:

"Violin Concerto" — Beethoven



LINE 4:

"Bach Theme" — Goldberg Variations



LINE 5:

"Italian Concerto" — Bach

LESSON TWENTY-TWO

GOAL

Recognition of crescendo ( ), and decrescendo ( ), or diminuendo ( ) signs.

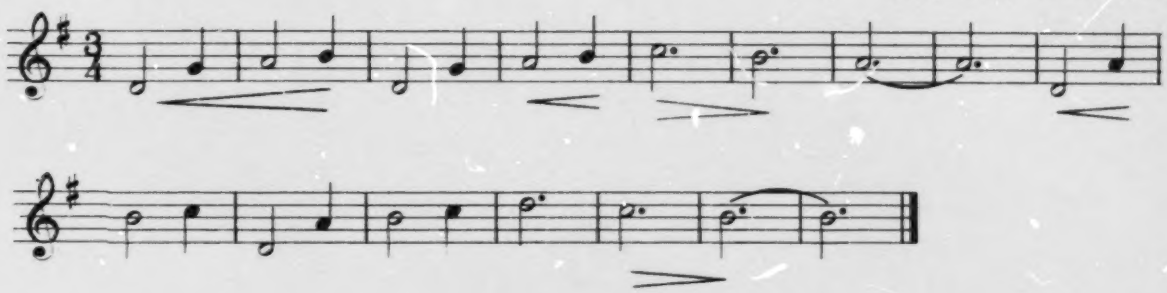
OBJECTIVES

Upon completion of this lesson, the student will be able to:

1. Detect and track dynamic markings below the staff.
2. Discriminate among crescendo and decrescendo or diminuendo.

INTRODUCTORY EXERCISE

LINE 1: "Merry Widow Waltz" - Lehar



Instruct: *Find the first note and then move under the note. Move to the right, staying under the staff, and you will feel a new sign.*

Ask: *What do you feel?*

Elicit: "A long 'V' on its side . . . or two diagonal lines moving outward."

Instruct: *This sign is called a* ***crescendo.*** *Since this sign will always be located under the staff, you must now modify your tracking procedures to include scanning under the staff. When a crescendo sign is present, scan quickly across the entire sign so that you get a general idea of its length. Then, return to the beginning of the sign, move directly up to identify the note. Move to the next note, identify it, scan under the staff (the crescendo sign should be moving wider). Return to the same note and then move to the next note. Continue this procedure until crescendo sign ends.*

Ask: *In what measure does the crescendo sign end?*

Elicit: "The second measure."

Ask: *Under which note does the crescendo sign end?*

Elicit: "B".

Instruct: *Read the third, fourth, and fifth measures. Remember to scan quickly under each note to check for a dynamic marking.*

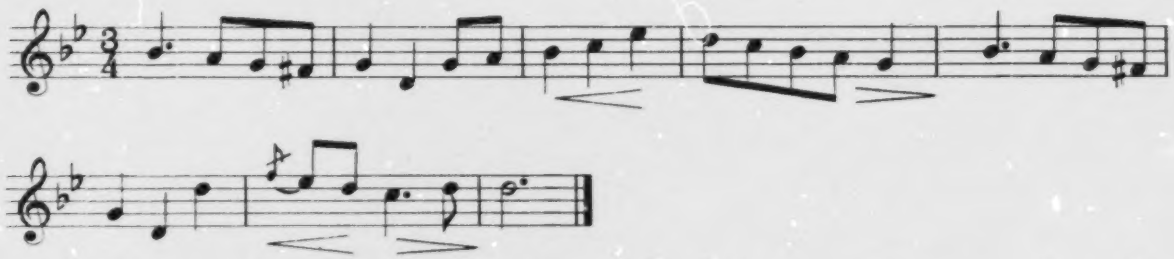
Instruct: *Read the first note in the sixth measure. Remember to scan under the staff.*

Ask: *How would you describe this sign?*

Elicit: "Another 'V' on its side, but it is reversed. The wide opening comes first and then it moves together."

Instruct: *This sign is called a* ***decrescendo*** *or* ***diminuendo.*** *Your tracking procedures are exactly the same as the crescendo. Finish reading the exercise. Remember to search for dynamic marks.*

IDENTIFICATION EXERCISE

LINE 2: "Minuet" — Old French

Instruct: *Read and identify all notation. Remember to scan quickly under each note as you move along.*

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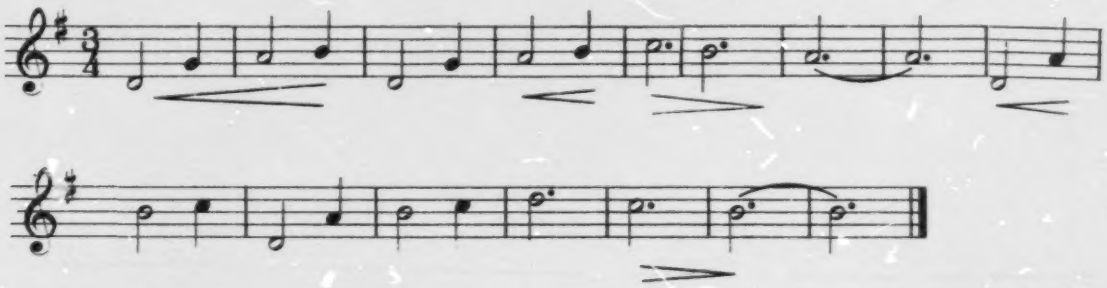
OF
STUDENT WORKSHEET

LESSON TWENTY-TWO

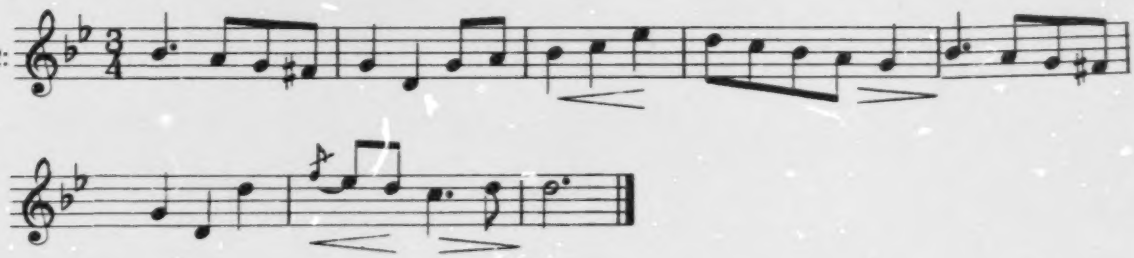
Recognition of crescendo ( ), and decrescendo ( ), or diminuendo ( ) signs.

INTRODUCTORY EXERCISE: "Merry Widow Waltz" — Lehar

LINE 1:

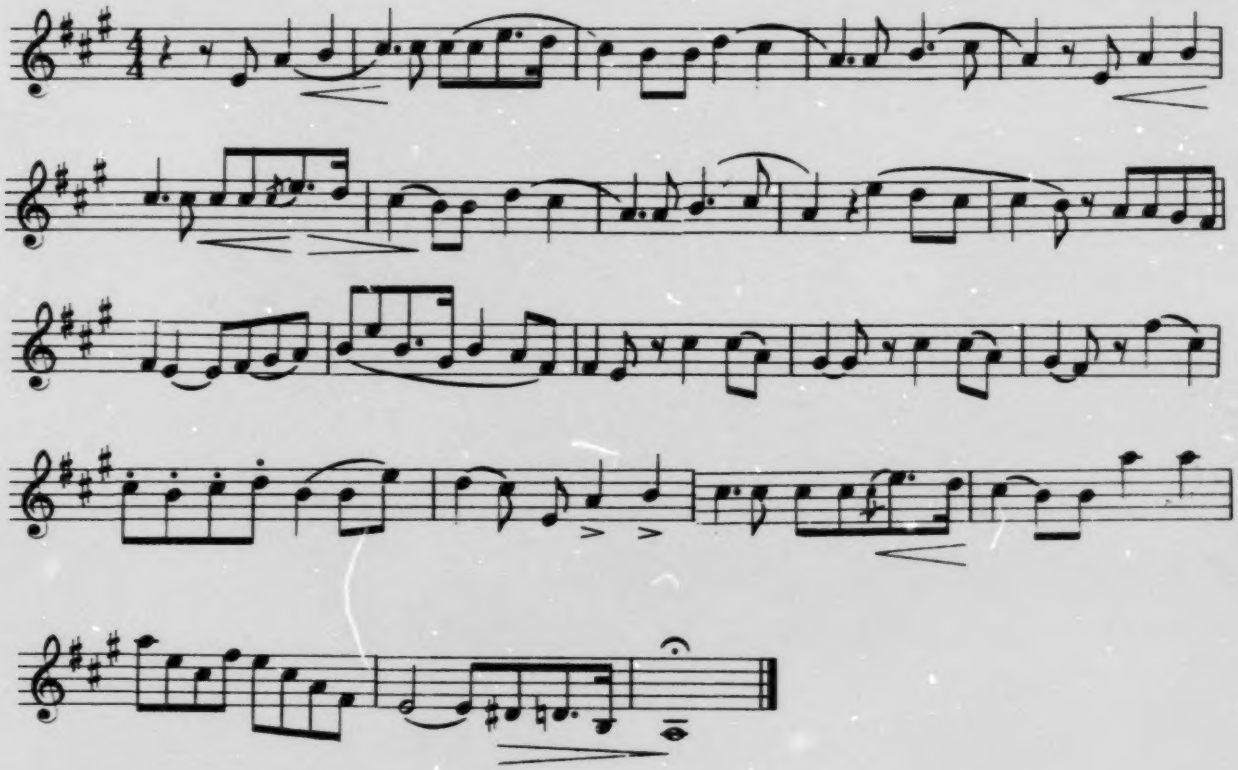


IDENTIFICATION EXERCISE: "Minuet" — Old French

LINE 2:

LESSON TWENTY-THREE

GOAL

Review the fermata, tie, slur, phrase, grouping, note attacks, grace notes, ornamental signs, and dynamic markings.

IDENTIFICATION EXERCISE "Confidence" — Mendelssohn

Instruct: *Read and identify all notation.*

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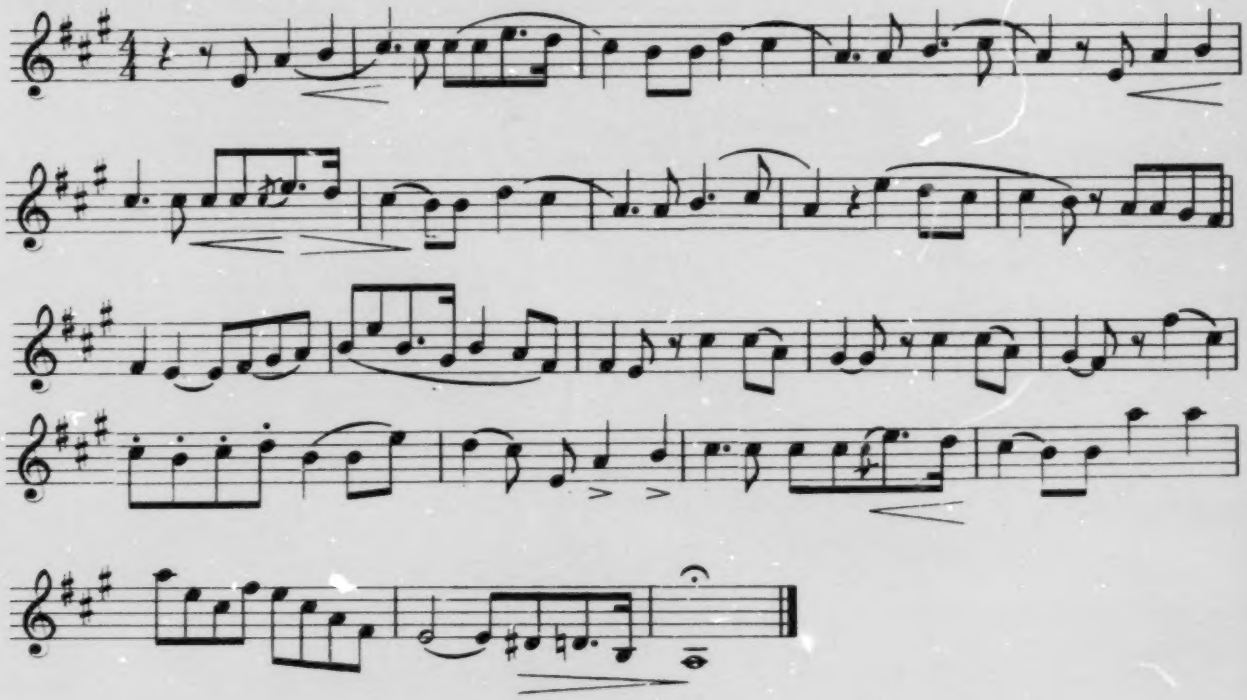
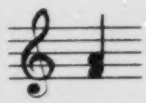
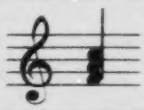
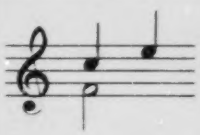
OF
STUDENT WORKSHEET

LESSON TWENTY-THREE

Review the fermata, tie, slur, phrase, groupings, note attack, grace notes, ornamental signs, and dynamic markings.

IDENTIFICATION EXERCISE: "Confidence" — Mendelssohn

UNIT FOUR
Double Stops, Parallel Chords, and Counterpoint on One Staff

Music Notation	Name	Critical Features	Tracking	Comments
	double stop	two noteheads attached to same stem	start reading lower note . . . move up the stem . . . second note comes across array . . . continue reading as previously learned	
	parallel chord (three note)	three noteheads attached to same stem	same as above	
	counterpoint (two voice)	two individual sets of notes moving on same staff	read lower voice first. . . one measure at a time. Return to first note and move to higher note. Read one measure at a time	each voice must be memorized measure by measure

LESSON TWENTY-FOUR

GOAL

Recognition of two and three notes attached to single stem on one staff (double stops and parallel chords).

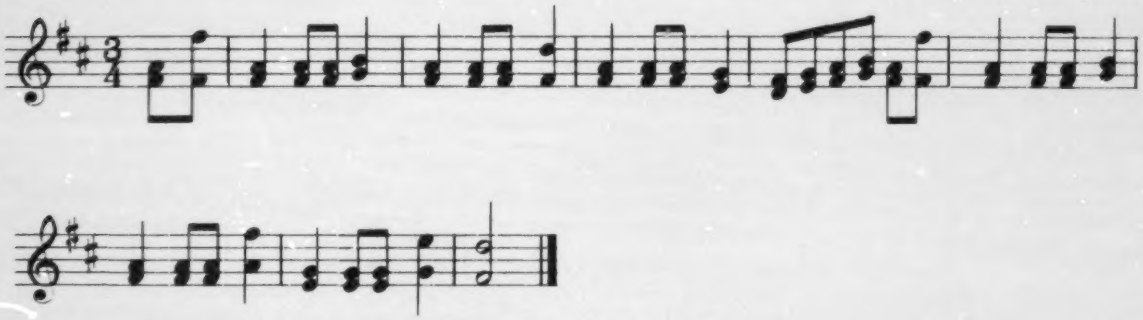
OBJECTIVES

Upon completion of this lesson, student will be able to:

1. Detect two and three notes attached to single stem on one staff.
2. Track double stops and chords.
3. Discriminate one note from another.

INTRODUCTORY EXERCISE

Four Landlers No. 1 From "Hommage aux Belles Viennoises" — Franz Schubert

LINE 1:

Instruct: *Find and identify first note and then move up the stem.*

Ask: *What do you feel?*

Elicit: "Another note . . . an 'A'."

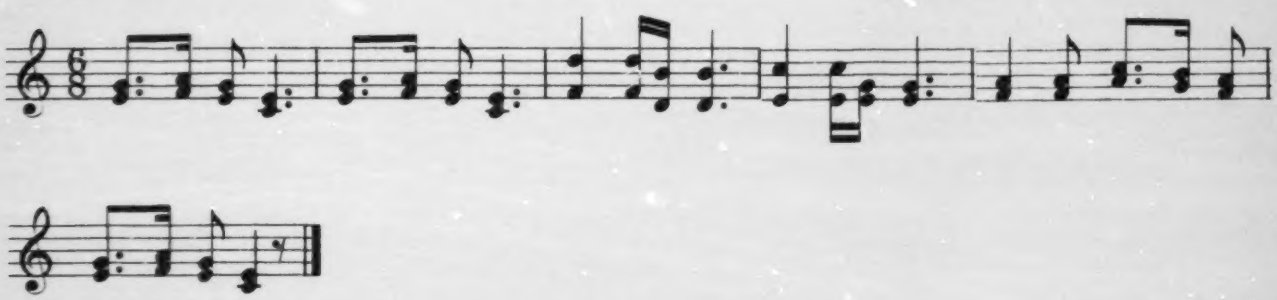
Instruct: *Yes, the first note you read was an "F#" and the second note was an "A". As you see, they are attached to the same stem. This is called a* ***double stop.*** *Since they are joined together by the same stem, they have the identical rhythmic value. To track double stops, always read the lower note first and then follow the stem up or down, searching for the second notehead. Remember to continue identifying rhythmic values, also. Then return to the lower notehead and move to the next note.*

Instruct: *Now, read the entire exercise.*

IDENTIFICATION EXERCISE

LINE 2:

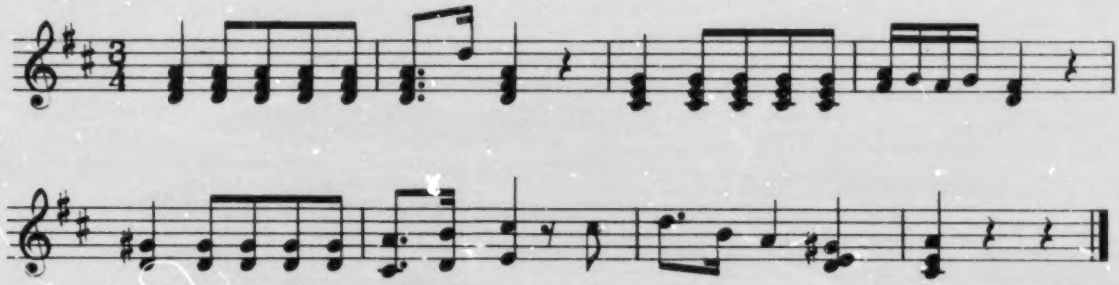
"Silent Night" — Franz Gruber



Instruct: *Read and identify all notation.*

INTRODUCTORY EXERCISE "Minuet From Don Juan" Part I — Mozart

LINE 3:



Instruct: *Read and identify the first note. Move up the stem as you did for double stops.*

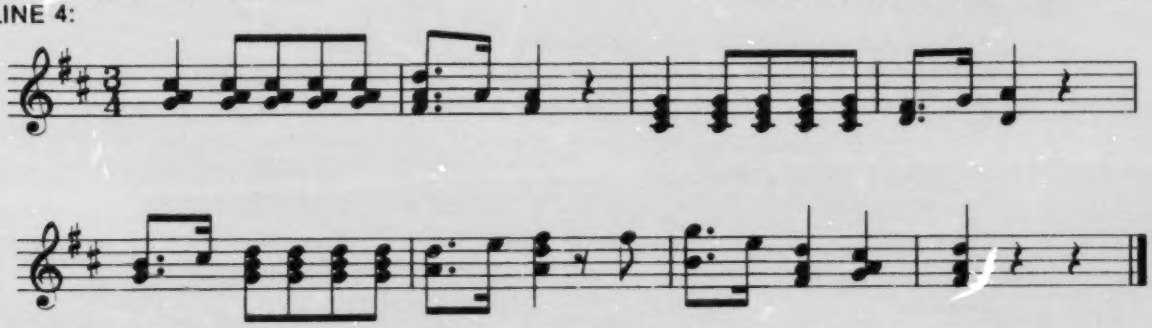
Ask: *Describe what you feel.*

Elicit: "There is an 'F#' and above the 'F#' is an 'A'."

Instruct: *You have just read a **three note chord** and as you have just done, the tracking procedure is exactly the same as double stops. Before reading the rest of this exercise, move quickly to the last chord of the seventh measure. You will notice that the second notehead is on the right side of the stem and the other noteheads are on the left. This is how noteheads are written when there are two adjoining notes. In this case there is a "D" followed by an "E". Now, let's return to the beginning of the exercise and read these parallel chords. Be on the lookout for rests and single and dotted notes.*

IDENTIFICATION EXERCISE "Minuet From Don Juan" Part II — Mozart

LINE 4:



Instruct: *Read and identify all notation.*

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OF
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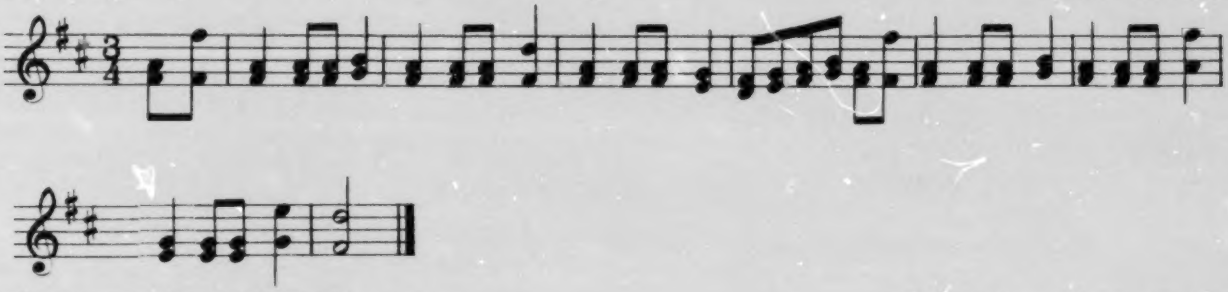
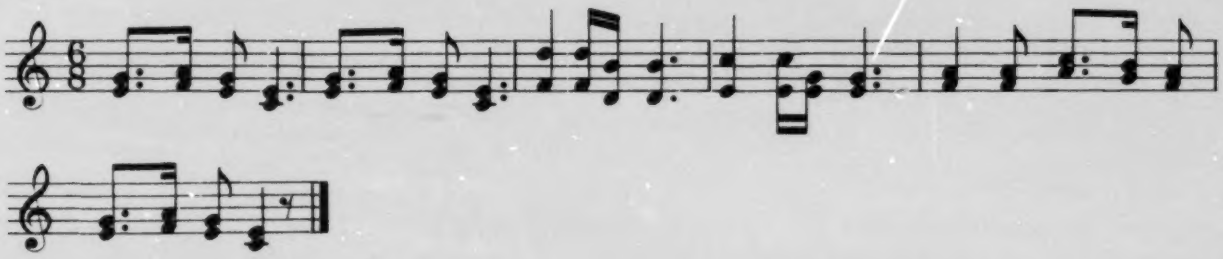
LESSON TWENTY-FOUR

Recognition of two and three notes attached to single stem on one staff (double stops and parallel chords).

INTRODUCTORY EXERCISE: Four Landlers No. 1 From "Hommage aux Belles Viennoises" — Franz Schubert

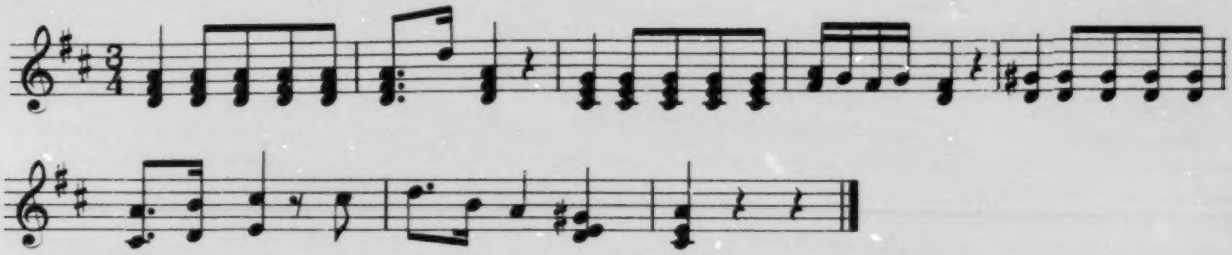
LINE 1:

IDENTIFICATION EXERCISE: "Silent Night" — Franz Gruber

LINE 2:



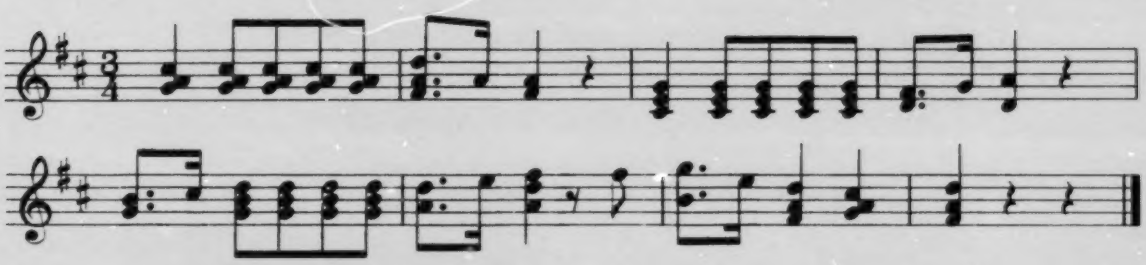
INTRODUCTORY EXERCISE: "Minuet From Don Juan" Part I — Mozart

LINE 3:



IDENTIFICATION EXERCISE:

LINE 4: "Minuet From Don Juan" Part II — Mozart



LESSON TWENTY-FIVE

GOAL

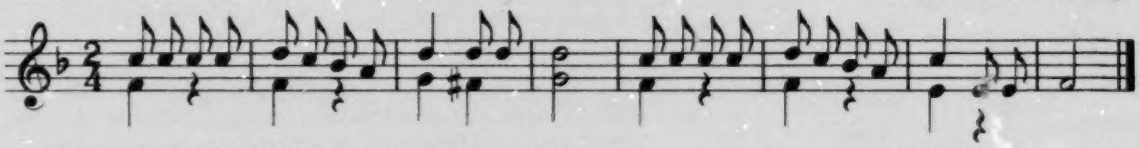
Recognition of two voices moving independently on one staff (two voice counterpoint).

OBJECTIVES

Upon completion of this lesson, the student will be able to:

1. Detect two voices moving independently.
2. Track and discriminate voices.

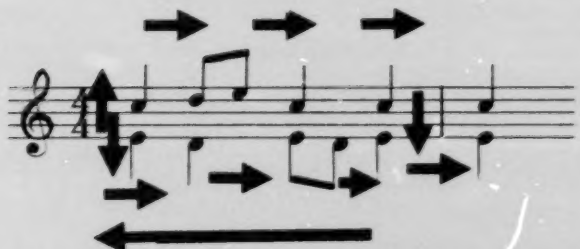
INTRODUCTORY EXERCISE Russian Folk Song

LINE 1:

Instruct: *Find and identify the first note. Move straight up.*

Ask: *Describe what you feel.*

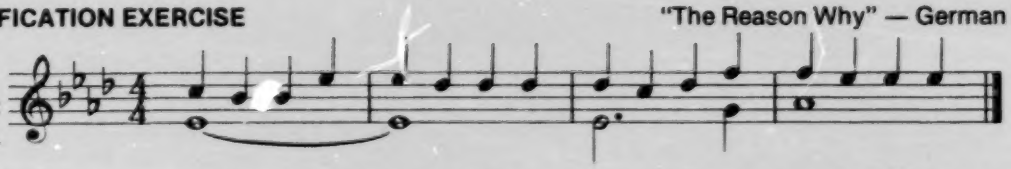
Elicit: "Another note –it's a 'C' eighth note."

Instruct: *In this exercise, as you see, you will find two notes, sometimes one above the other. They will not only have different pitches but they also may have different rhythm values. In addition, most of the notes will move independently (not attached to same stem).*

To track ***two independent voices*** *consider each voice as a single line melody. First read one measure of the lower voice, return to the first note, then move straight up and read one measure of the higher voice. After reading one full measure, either say or play the entire measure. Move to the lower note of the second measure and repeat the same procedure.*

Instruct: *Continue reading the exercise. Remember to read one measure at a time, starting with the lower voice. Then say (or play) each measure after reading them.*

IDENTIFICATION EXERCISE "The Reason Why" — German Folk Song

LINE 2:



Instruct: *Read and identify all notation. Remember as you read, you must memorize.*

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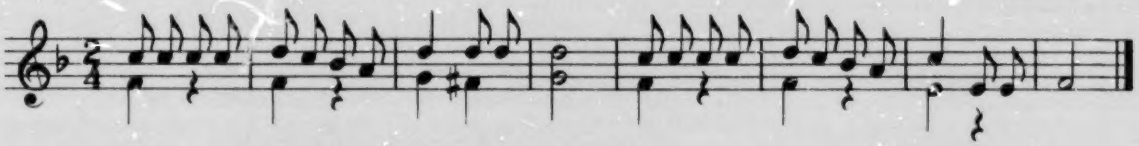
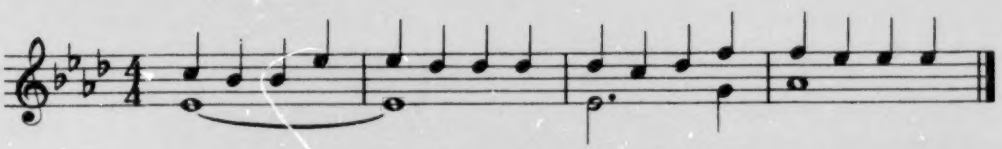
LESSON TWENTY-FIVE

Recognition of two voices moving independently on one staff (two voice counterpoint).

INTRODUCTORY EXERCISE:

LINE 1: Russian Folk Song

IDENTIFICATION EXERCISE:

LINE 2: "The Reason Why" — German Folk Song



LESSON TWENTY-SIX

GOAL

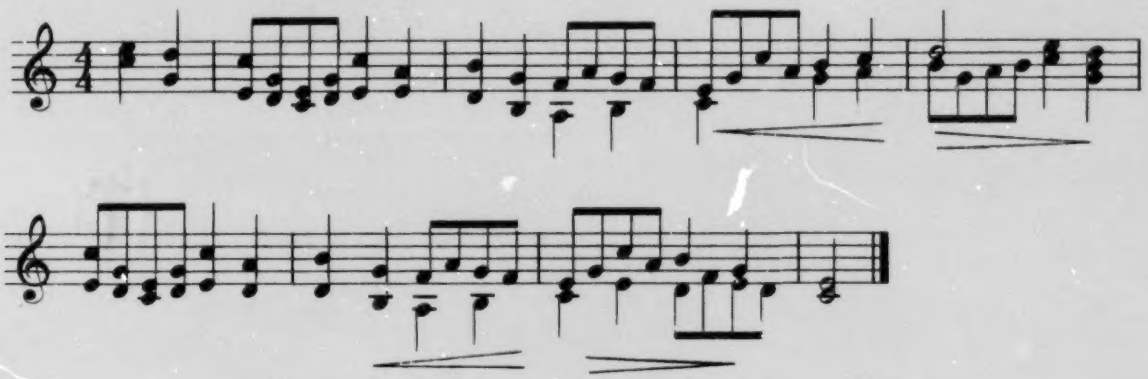
Review of double stops, parallel chords, and two voice counterpoint on one staff.

OBJECTIVES

Upon completion of this lesson, tne student will be able to:

1. Detec! two and three notes attached to one stem.
2. Detect two voices moving independently.
3. Read all notation.

IDENTIFICATION EXERCISE

LINE 1: "Gavotte" — Old French

Instruct: *Read and identify all notation.*

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OF
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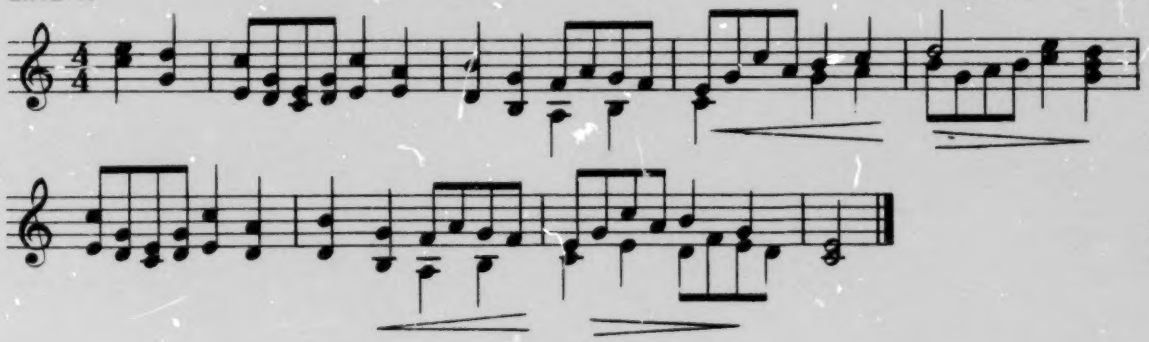
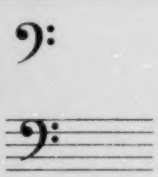
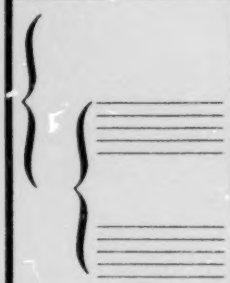
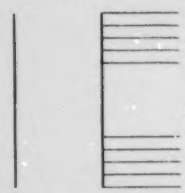
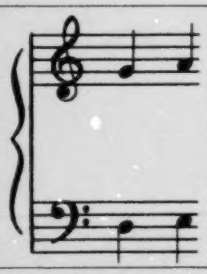
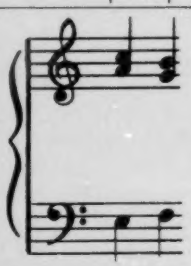
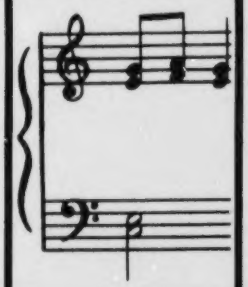
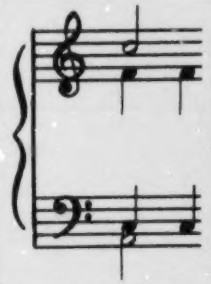
LESSON TWENTY-SIX

Review of double stops, parallel chords, and two voice counterpoint on one staff.

IDENTIFICATION EXERCISE:

LINE 1: "Gavotte" -- Old French

UNIT FIVE
Two Staves . . . Piano Music

Music Notation	Name	Critical Features	Tracking	Comments
	bass clef or "F" clef	similar to number "9" with two dots to right. (The two dots are located in third and fourth spaces.)	same as for notes on staff	
	bracket or brace	large curved lines with point in center: located to left of grand staff . . . connects one staff with the other.	point of bracket will come across array first. Quickly scan straight down and then up, returning to point.	
	long bar line	long bar line . . . connecting one staff with the other.	quickly scan up to top of staff and then to bottom. Continue reading same as for notes on staff.	
	single notes moving parallel on two staves	each sign and music notation should have been learned and therefore read without difficulty.	begin reading treble clef first . . . one measure at a time. Move to bass clef and read same measure.	memorizing each measure is critical.
	double stops in treble clef and single voice in bass moving parallel	same as above	same as above	same as above

Music notation	Name	Critical Features	Tracking	Comments
	double stops in both clefs moving parallel	same as above	same as above	same as above
	single notes moving independently (counterpoint)	same as above	same as above	same as above
	double stops in both clefs moving independently (counterpoint)	same as above	same as above	same as above
	four voices moving independently on two staves (counterpoint)	same as above	same as above	same as above

LESSON TWENTY-SEVEN

GOAL

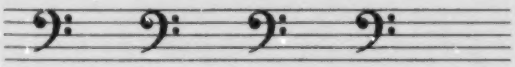
Recognition of double stops and chords moving parallel on two staves.

OBJECTIVES

Upon completion of this lesson, student will be able to:

1. Identify the bass or "F" clef sign.
2. Detect long vertical bar lines, connecting one staff with the other.
3. Detect single line melody moving parallel on two staves.
4. Detect two parallel voice (double stops) in treble clef and single line melody in bass clef (three parallel voices).
5. Detect two parallel voices in treble clef and two parallel voices in bass clef (four parallel voices).
6. Track these voices.
7. Discriminate one staff from the other.
8. Discriminate one voice from the other(s).

INTRODUCTORY EXERCISE

LINE 1: 

Instruct: *Move to first sign.*

Ask: *What do you feel?*

Elicit: "It looks like the number '9'."

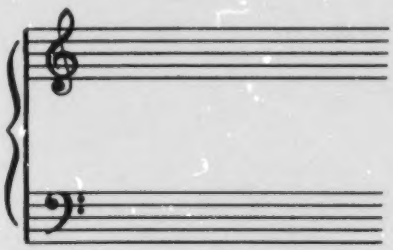
Instruct: *Now move slightly to the right.*

Ask: *What do you feel?*

Elicit: "Two dots."

Instruct: *This sign which looks like a "9" with two dots to its right is called the* ***bass or "F" clef.*** *Read across line and find three more bass clef signs.*

INTRODUCTORY EXERCISE

LINE 2: 

Instruct: *Find the first sign.*

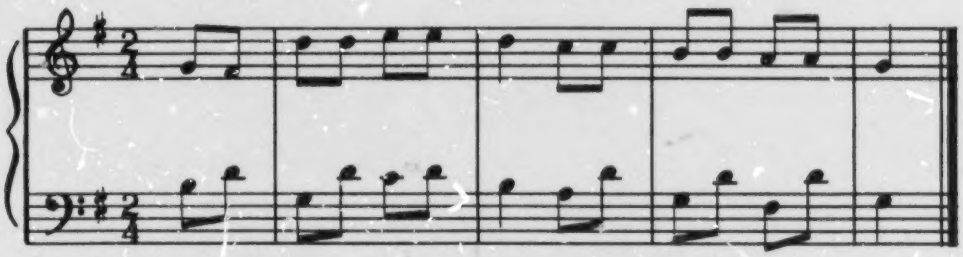
Ask: *How would you describe it?*

Elicit: "A large bracket."

Instruct: *Now, move to the right and find the first vertical line. Follow it down and quickly return. Move to the right and you will feel the treble clef sign. Move straight down and find the bass clef sign. As you can see,* ***the bracket and long vertical bar line connect the treble and bass clefs.*** *In piano music, all bar lines connect one staff with the other.*

INTRODUCTORY EXERCISE "Ah! Vousdirais-emanan" — French Folk Tune

LINE 3:



Instruct: *Find the bracket, vertical bar line, treble and bass clef signs, key signature, and meter signature. Now find the first note in the treble clef and read the first measure, memorizing as you go along.*

Ask: *Tell me what you read.*

Elicit: "'G', 'F#', eighth notes beamed."

Instruct: *Move back to the first note and then move straight down and find the first note in the bass clef. Read the first measure and memorize as you read.*

Ask: *Tell me what you read.*

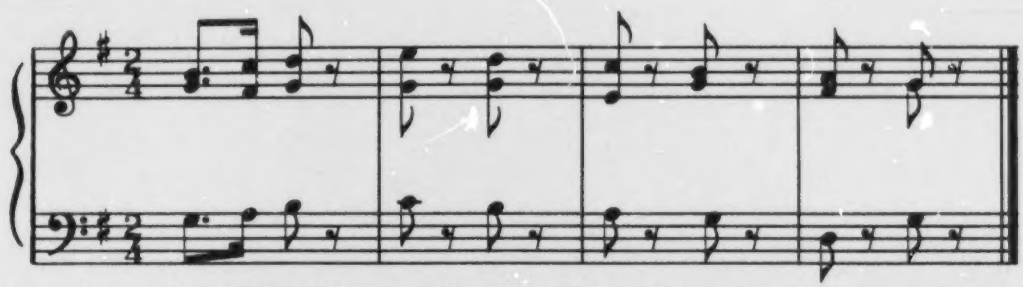
Elicit: "'B', 'D', eighth notes beamed."

Instruct: *Tell me the entire first measure . . . treble and bass clefs, or play the first measure on the piano.*

Continue reading this exercise, measure by measure, treble clef first, and memorize as you read. Remember to say or play each measure by memory.

INTRODUCTORY EXERCISE "Soldier's March" — Robert Schumann

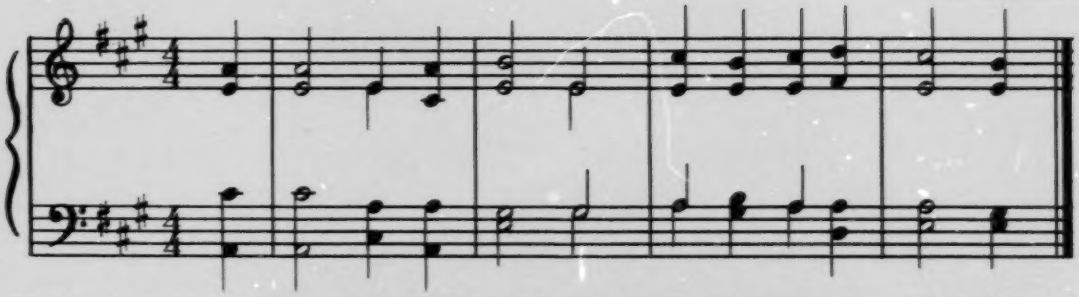
LINE 4:



Instruct: *Find and identify bracket, bar line, treble and bass clef signs, key and meter signatures. Move to the first note in the treble clef. As you move up the stem you will find a second notehead attached to the stem which, as you know, is called a double stop. Read, memorize and say this measure, then, move to the bass clef and read the first measure in the same manner as you did in the previous exercise. Remember to say (or play) the entire measure before moving on. Finish reading this exercise.*

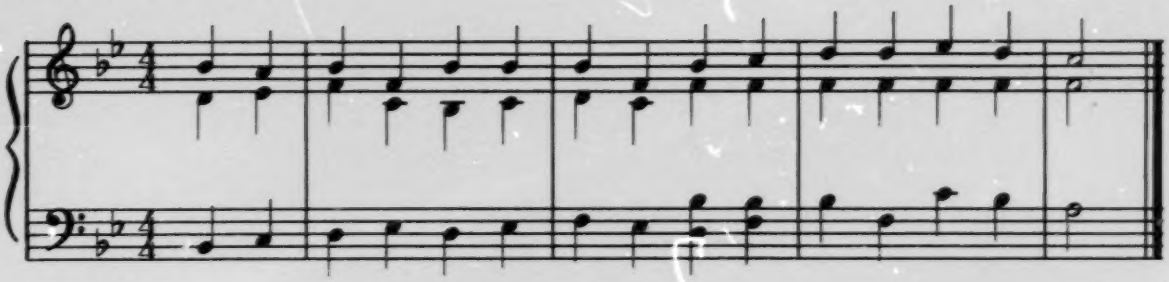
INTRODUCTORY EXERCISE

LINE 5: "Adeste Fideles" — Reading



Instruct: *Find the first note in the treble clef. Follow the stem up and you will find it is a double stop. Read the first measure and then move to the bass clef. As you see, there are double stops in the bass clef also. Now, as you have done before, read this exercise measure by measure, treble clef first.*

IDENTIFICATION EXERCISE

LINE 6: French Nursery Song

Instruct: *Read and identify all notation.*

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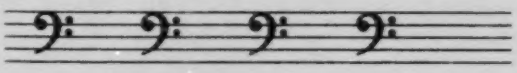
LESSON TWENTY-SEVEN

Recognition of double stops and chords moving parallel on two staves.

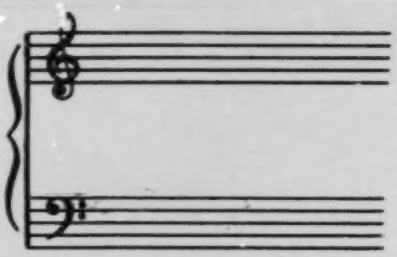
INTRODUCTORY EXERCISE:

LINE 1:



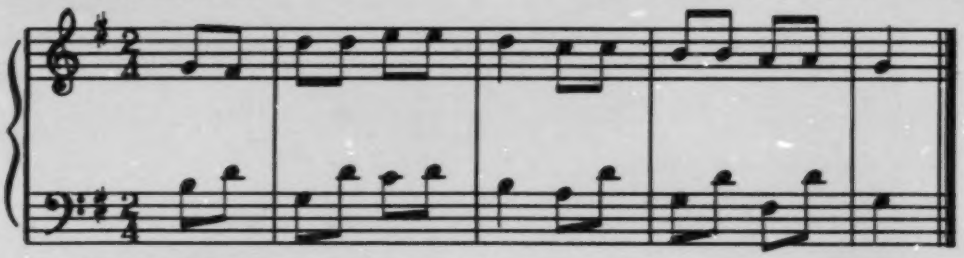
INTRODUCTORY EXERCISE:

LINE 2:



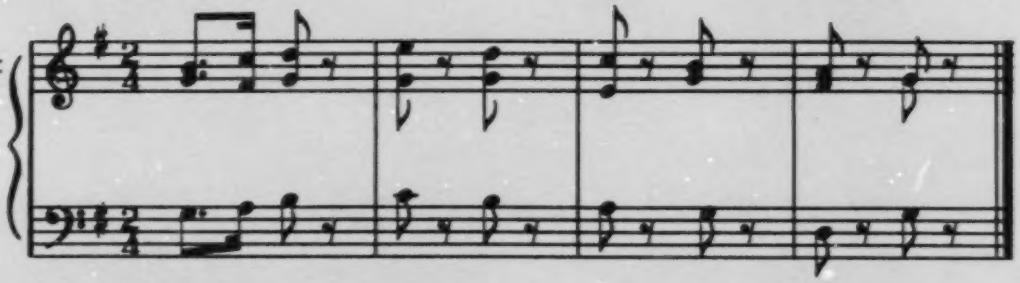
INTRODUCTORY EXERCISE: "Ah! Vousdirais-emanan" — French Folk Tune

LINE 3:



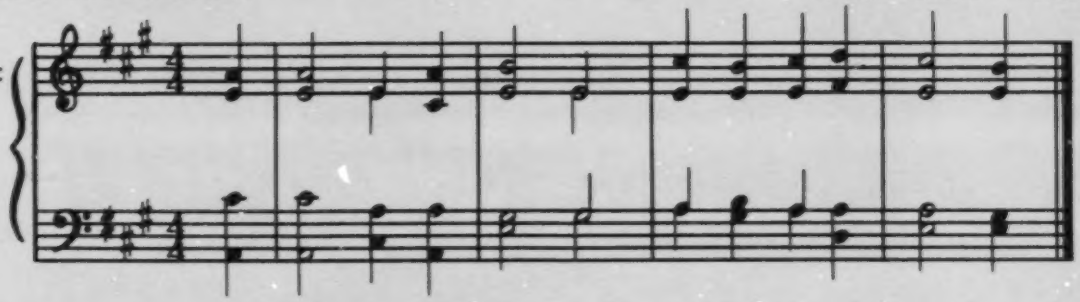
INTRODUCTORY EXERCISE: "Soldier's March" — Schumann

LINE 4:

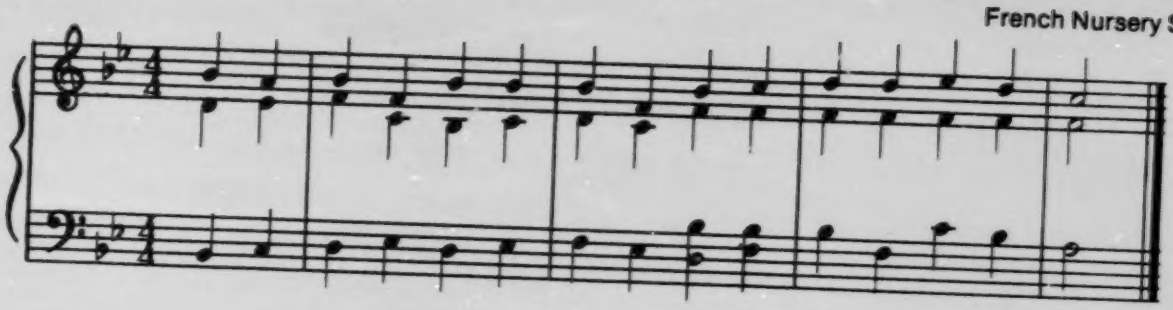


INTRODUCTORY EXERCISE: "Adeste Fideles" — Reading

LINE 5:



LINE 6:

French Nursery Song

LESSON TWENTY-EIGHT

GOAL

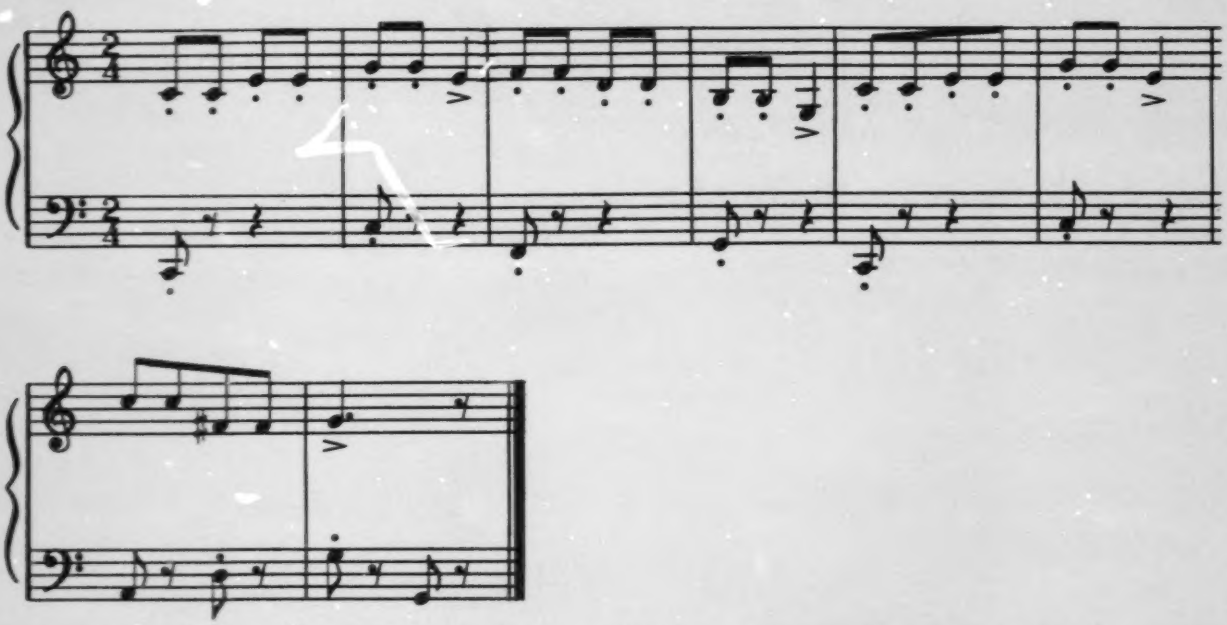
Recognition of independent melodies and chords on two staves.

OBJECTIVES

Upon completion of this lesson, student will be able to:

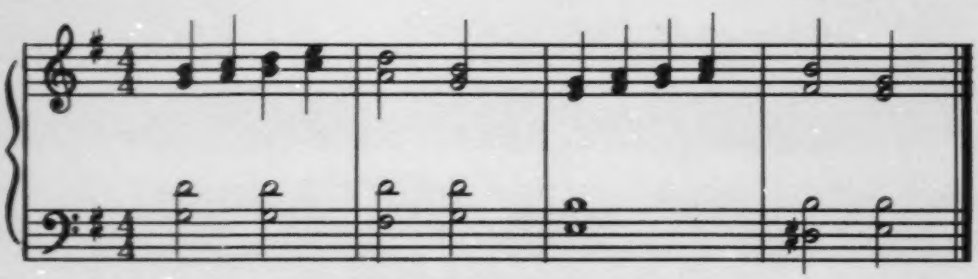
1. Detect single line melodies on both staves moving independently (counterpoint).
2. Detect double stops on two staves moving independently.
3. Detect three and more voices moving independently on two staves.
4. Track these voices.
5. Discriminate voices in the treble clef from those in the bass clef.

INTRODUCTORY EXERCISE

LINE 1: "Theme from Andante Surprise Symphony" — Joseph Haydn

Instruct: *In this exercise you will find single line voices in both the treble and bass. As you will see, each voice is independent from one another. Begin reading as you have learned, treble clef first, measure by measure. Be on the lookout for staccatos, accents, and rest signs.*

INTRODUCTORY EXERCISE

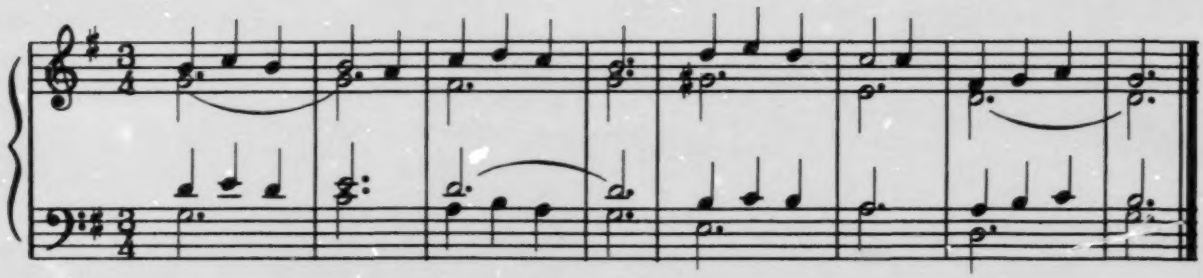
LINE 2: "Signs of Autumn" — George Wright



Instruct: *In this exercise you will find double stops in both the treble and bass clefs. As in the previous exercise, they will be moving independently. Read the entire exercise.*

INTRODUCTORY EXERCISE

LINE 3: "March" — G.A. Grant-Schaefer

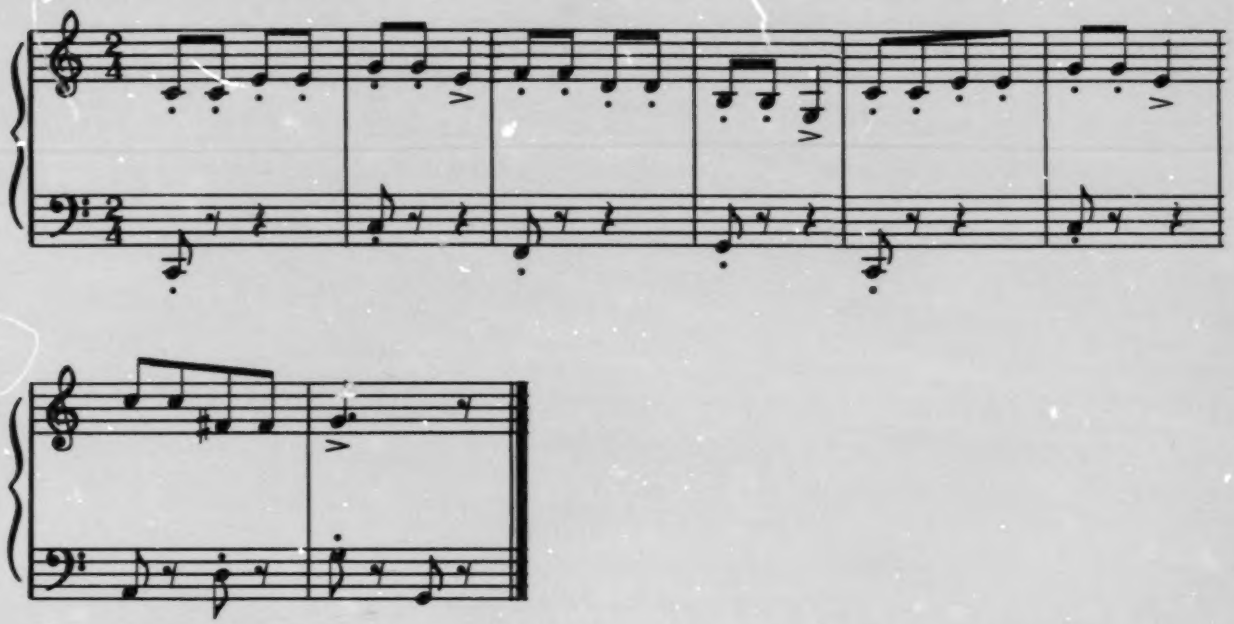


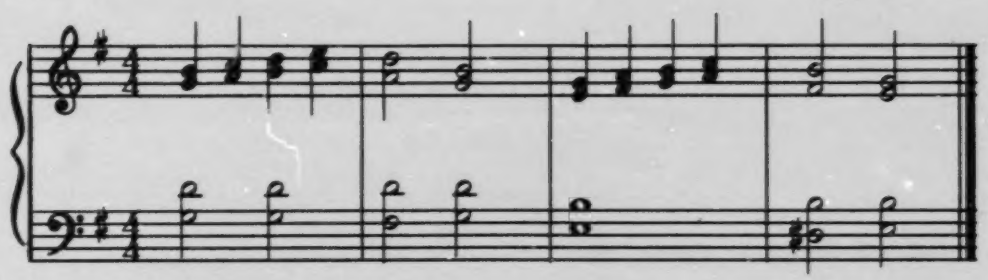
Instruct: *In this exercise you will find four independent voices moving on the two staves. Read the exercise in the same manner as you have previously learned.*

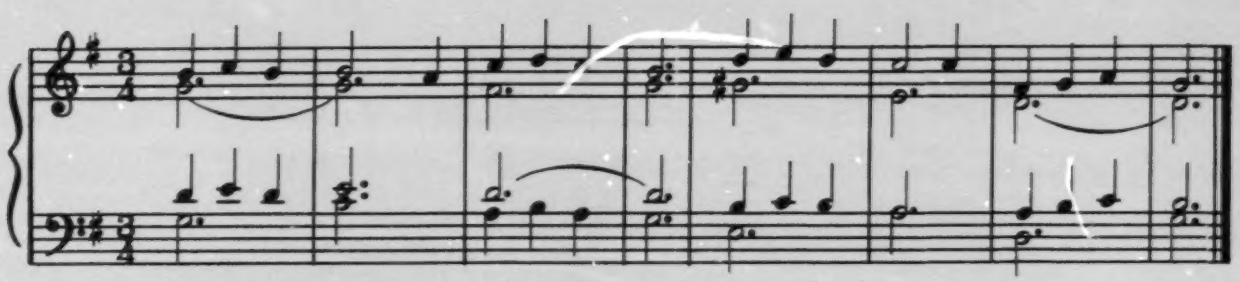
TEACHER'S COPY
OF
STUDENT WORKSHEET

LESSON TWENTY-EIGHT

Recognition of independent melodies and chords on two staves.

INTRODUCTORY EXERCISE:
LINE 1: "Theme from Andante Surprise Symphony" — Joseph Haydn

INTRODUCTORY EXERCISE:
LINE 2: "Signs of Autumn" — George Wright



INTRODUCTORY EXERCISE:
LINE 3: "March" — G.A. Grant-Schaefer

LESSON TWENTY-NINE

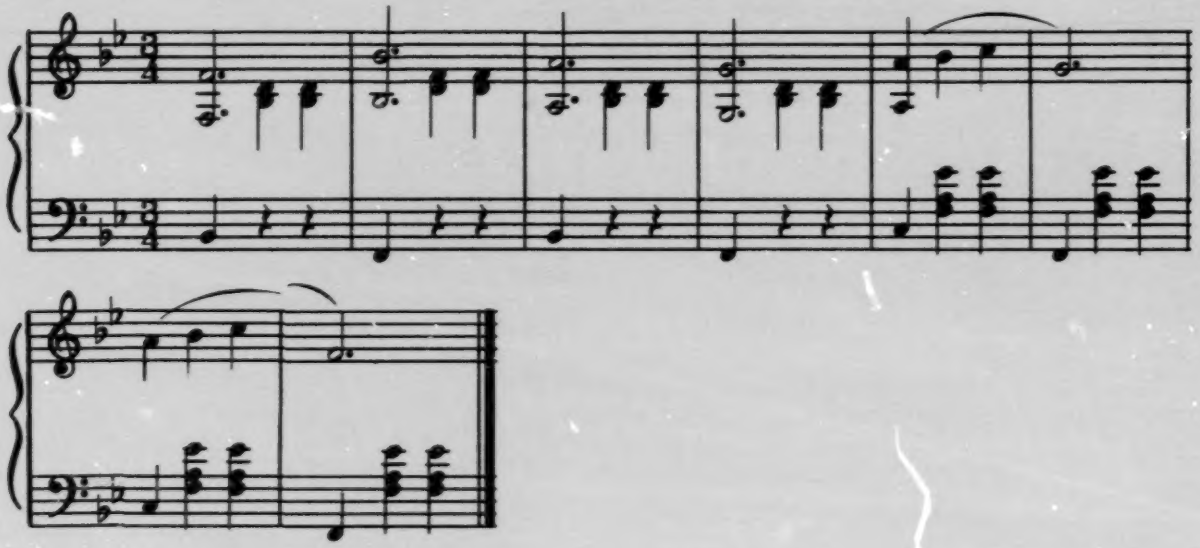
GOAL

Review of parallel chords and counterpoint on two staves.

OBJECTIVES

1. Detect two, three, and four note parallel chords on two staves.
2. Detect two, three, and four note voices moving independently (counterpoint).

INTRODUCTORY EXERCISE

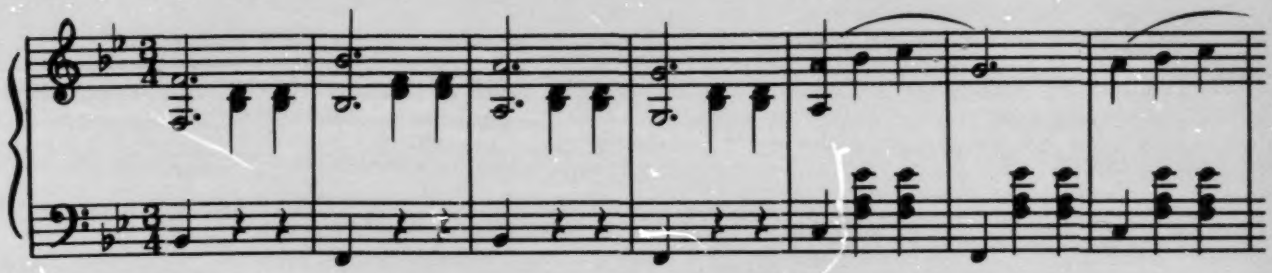
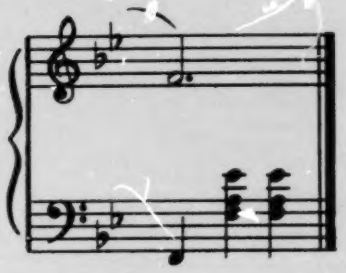
LINE 1: "Roses from the South" — Johann Strauss

Instruct: *Read and identify all notation.*

TEACHER'S COPY
OF
STUDENT WORKSHEET

LESSON TWENTY-NINE

Review of parallel chords and counterpoint on two staves.

INTRODUCTORY EXERCISE:

LINE 1: "Roses from the South" — Johann Strauss



APPENDICES

APPENDIX A:

CLINICAL FINDINGS — DETERMINANTS OF OPTACON READING SUCCESS

Several factors determine how successful one will be at Optacon music-reading. For purposes of discussion, these factors can be classified as either subject (student-related), score, procedural, and instructional variables.

Subject Variables -- It is generally agreed that, before even attempting to read music through the Optacon, one should have basic proficiency in using the device, a basic knowledge of music, and a great deal of motivation (Homma & Muranaka, 1976 Bruscia & Levinson, 1982: Telesensory Systems Incorporated). Contrary to Meltzer's speculation (1980), the present authors have not found knowledge of Braille music notation to be a pre-requisite for Optacon music-reading. As for the effects of other subject variables, our own research (Bruscia and Levinson, 1982) showed that:

1. There is a positive but statistically insignificant correlation between chronological age and reading speed ($\wedge$ = .45; p $>$ .05), which suggests that older subjects may tend to be faster music readers.

2. There is a slightly higher degree of association between Optacon proficiency and reading speed (r = .48), suggesting that faster word-readers may tend to be faster music-readers. Here again the correlation was not high enough to be statistically significant (p $>$ .05).

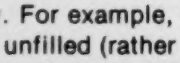
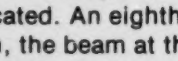
3. There is very little association between reading speed and the amount of training received in Optacon music reading (r = .15). Although this seems somewhat surprising, it should be noted that each subject proceeded through the training at his/her own pace, consequently the number of training hours completed does not reflect the number of lessons completed or the amount of information covered by each subject. Also, because the lessons became progressively more difficult, reading speeds were more likely to decrease as training proceeded.

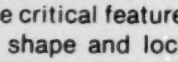
Score Variables. Since there are so many different types of musical scores for different instruments and their combination, and since these scores present such different problems for the Optacon reader, several variables have potential effects on success of Optacon music-reading. To identify which variables are most influential, it is necessary to *look* at the difficulties of reading various types of scores from an Optacon perspective. Consider only how it would feel to the fingertips, not its difficulty musically.

The most obvious difference one can see between scores is the number of musical figures contained or its *density.* Some pages of music look blacker than others because they are more densely populated with musical figures. Sometimes, sighted musicians do not realize that whereas they can look at several figures all at once often grasping an entire measure of music in an instant, blind music readers, whether using Braille or Optacon, must take one figure at a time, and literally re-construct and re-integrate the score in their imagination.

In order to examine how score *density* affects reading success, the authors compared three and four voices. The results of our research (Bruscia and Levinson, 1982) showed that on single staff exercises, the subjects displayed greater speed when reading two voices than when reading one voice (single-line melodies), and upon observing an Optacon reader tackle scores of differing density, an explanation of this finding emerges. As voices are added, the musical figures tend to appear in clusters, stacked on top of each other, or in very close proximity to each other. Because the notes or figures are closer together, the reader spends less time inspecting the staff in search of the next figure to be read. Consequently, more figures can be read in a shorter time. In other words, as density increases, "search" time decreases, and overall reading speed increases. Undoubtedly, there is an upper limit for density beyond which other reading problems arise and speed begins to decrease; however, we do not know what that limit is.

A second score variable of considerable interest is what we term *figure complexity.* From an Optacon standpoint, some notational signs are more complex than others because they contain more *critical tactual features.* A critical feature is any unique element or part of the actual figure which must be perceived in order to identify it accurately. To count the number of critical features in any figure, simply

count the number of tactual discriminations or decisions that must be made before the figure can be identified accurately. For example, a whole note on the staff () can be regarded as having three critical features: the unfilled (rather than filled) notehead, the lack of a stem, and the line or space upon which the note is located. An eighth note () has five critical features; the notehead, the stem, the direction of the stem, the beam at the tip of the stem, and its location on the staff. Our research (1982) shows that figure complexity does affect reading speed. By comparing mean reading speeds of subjects on exercises which differed in the total number of critical features, we found a significantly high negative correlation ($r = -.34$). Essentially this means that the fewer the critical features, the faster the reading speed.

Although figure complexity does have predictive value for reading speed, the authors have also found that some musical figures are easier than others to identify, regardless of the number of critical features. Usually, this can be explained by the uniqueness of their shape or location on the staff, or by the relative discriminability of the critical features contained. For example, although a G clef ( ) has five critical features, its unique shape and location make it more easily identifiable than an eighth note, which although it also has five critical features, can be easily confused with quarter or sixteenth notes. On the other hand, a flagged eighth note ( ) is easier to identify than beamed eighth notes whenever the beam co-incides with a staff line (). In order to account for these differences between figures, the authors developed a measure of "figure difficulty" which was computed by estimating the uniqueness, tactual discriminability, or difficulty of a figure according to a four point scale (1 = least difficult; 4 = most difficult). Upon comparison of mean reading speeds to this measure, we found a significantly high negative correlation ($r = -.47$), which suggests that as figures become more difficult, reading speed decreases.

The last two score variables that we examined were *musical texture* (chords versus counterpoint) and *number of staves*. Our findings can be summarized as follows:

1. Disregarding the number of voices, reading speed varies according to how the voices move in relation to each other. Chords (simultaneously moving voices) are read with greater speed than counterpoint (independently moving voices). Here again, "searching" and "tracking" are implicated. In chords, voices are stacked on top of each other and attached to the same stem ( ); thus when one voice is found the others are located simply by tracking its stem. In counterpoint, the voices are not necessarily stacked vertically; thus, finding one voice gives no information on the location of others, and a search must be undertaken for each note. As for tracking differences in reading chords, tracking one stem provides information on the rhythmic values of several notes at once, whereas in counterpoint tracking, one stem provides rhythmic information on only one note.

2. Reading speed was not found to vary according to the number of staves in the score, so long as the same reading procedures were used. That is, when two-stave exercises were read like two one-staff exercises (one staff at a time and measure by measure), significant differences were not found in reading speeds for one and two-staff exercises. However, when two-staves were read simultaneously (vertically) rather than separately (horizontally by measure), speed decreases significantly.

   Reading two-staves one at a time did prove more efficient than reading both staves simultaneously. It should be noted that this finding pertains to Optacon speed rather than musical efficiency. Depending upon the construction and style of the music, and theoretical knowledge of the reader, there will be instances when reading two staves simultaneously will be more musically advantageous than reading them separately, regardless of the additional time involved.

Table I shows the mean reading speeds obtained for various types of scores in terms of figures per minute or FPM's. As score variables are explored in depth, one begins to discover how inter-related subject, score, and procedural variables are. This is particularly noticeable on those score variables related to musical meanings or interpretations of the score.

Before leaving our discussion of score variables, one more comment is necessary. Although all of the above measures provide what seems to be a thorough description of how musical scores vary, in using them we discovered yet another variable — a powerful one that eludes measurement. Some musical scores are more predictable than others, from a purely musical standpoint. The predictability of a score is a function of numerous factors such as style, texture, harmonic conventions, tonal considerations, rhythmic rules, notational configurations, etc. Certainly, when the reader is knowledgeable of these

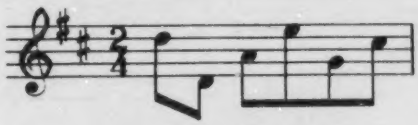
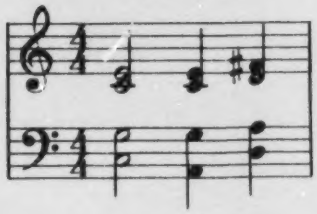
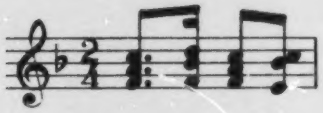
factors, they formulate expectations for upcoming musical events. Consequently, there are instances when some aspect of the next figure can be predicted, and time can be saved in either searching or tracking. Unfortunately, though the effects of "predictability" can be readily observed, it is an extremely difficult score variable to measure.

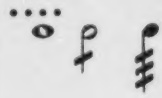
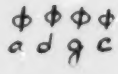
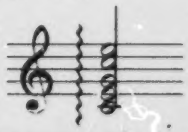
Procedural variables. Procedural variables refer to the reading process. As such, they deal with how the reader goes about finding everything in the score, how the reader moves from one figure to the next, and what sequence the reader follows in reading various parts of sections of the score. In short, the important procedural variables deal with how the reader uses the electronic eye to locate and identify figures in various score contexts.

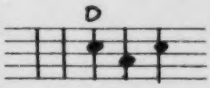
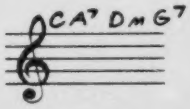
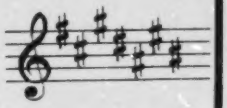
Several different approaches have been advocated in the past. After observing one subject progress from zig-zag to u-shaped, to staircase, to trapezoid, to wave styles of "tracking", Homma and Muranaka (1976) recommended the wave style going from notehead to notehead. It is unclear however, how or when the reader inspects the note stems to identify the rhythmic value of the note. Other observers report success with horizontal narrow "u" tracking (Telesensory Systems Incorporated); while Brand (1980) observed an Optacon music reader use vertical tracking starting on the staff and then going above and below the staff. The present authors have concluded from trials that a new combination of procedures is more effective. They are illustrated in detail throughout the curriculum.

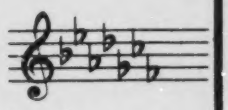
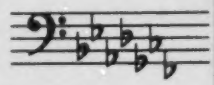
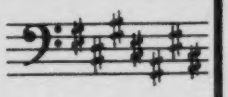
TABLE I

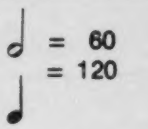
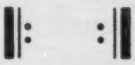
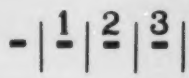
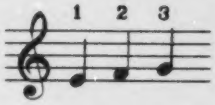
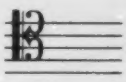
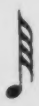
Mean Reading Speed for Various Types of Musical Scores

Score Type				Group Mean Speed
#Staves	#Voices	Movement	Example	
One	One			8.2 FPMs
One	Two	Simultaneous		12.0 FPMS
One	Two	Independent		8.9 FPMs
One	Three	Simultaneous		13.4 FPMs
Two	Four	Simultaneous		12.4 FPMs

APPENDIX B:
INDEX
Instrumental Signs

Music Notation	Name	Critical Features	Tracking	Comments
	fractioning and tremolo	note with dots above or diagonal lines going through stem	on or above staff	stringed instruments
V	up bow	similar to a "v"	above or below staff	stringed instruments
⊓	down bow	an open square	above or below staff	stringed instruments
o	open string or natural harmonic	similar to whole note	above or below staff	stringed instruments
pizz.	pizzicato	read as in literary print	above or below staff	stringed instruments
gliss.	glissando	read as in literary print	above or below staff	stringed instruments
	thumb on violincello	similar to whole note with vertical line going through it	above or below staff	stringed instruments
	on string	same as above	above or below staff	stringed instruments
,	breath sign	similar to comma	above or below staff	wind instruments
✓	full breath	similar to check mark	above or below staff	wind instruments
ped.	pedal down	read as in literary print	above or below staff	keyboard instruments
*	pedal up	similar to star-series or diagonal lines	above or below staff	keyboard instruments
R (m.d.)	right hand	read as in literary print	above or below staff	keyboard instruments
L (m.g.)	left hand	read as in literary print	above or below staff	keyboard instruments
	arpeggio	a zig-zag line to left of chord	on staff — to left of chord	keyboard instruments

Music Notation	Name	Critical Features	Tracking	Comments
	left toe	similar to upside down "v" below note	above or below staff	organ
	left heel	similar to slur below note	above or below staff	organ
	right toe	similar to upside down "v" above note	above or below staff	organ
	right heel	similar to slur above note	above or below staff	organ
ch	choir	read as in literary print	above or below staff	organ
gt	great	read as in literary print	above or below staff	organ
s.w.	swell	read as in literary print	above or below staff	organ
	alternate heel and toe — same foot	two open squares	above or below staff	organ
	change toes on pedals	two triangles with horizontal line in middle	above or below staff	organ
	slide toes on pedals	two triangles with curved line in middle	above or below staff	organ
	guitar chord marking	filled in circles on fret lines — name of chord either above or to the left of chart	above or below staff	guitar
	guitar chord marking	chord markings read as literary print	on staff	guitar
	order of sharps — treble clef	sharp signs going through specific lines and spaces	on staff	sequence: F, C, G, D, A, E, B

INDEX
Instrumental

Music Notation	Name	Critical Features	Tracking	Comments
	order of sharps — bass clef	sharp signs going through specific lines and spaces	on staff	sequence: F, C, G, D, A, E, B
	order of flats — treble clef	flat signs going through specific lines and spaces	on staff	sequence: B, E, A, D, G, C, F
	order of flats — bass clef	flat signs going through specific lines and spaces	on staff	sequence: B, E, A, D, G, C, F

INDEX
Generic Signs

Music Notation	Name	Critical Festures	Tracking	Comments
	metronome setting	rhythmic value (note . . . equal sign . . . number)	above staff	
8 *va*	one octave higher	number 8 *va* followed by dots	above staff	
	first ending	open rectangle . . . number inside left hand corner	above staff	
	second ending	open rectangle . . . number inside left hand corner	above staff	
	repeat section	double bar line with two dots either to right or left of bar lines	on staff	
	repeated notes	note followed by dot-diagonal line-dot	on staff	
	full measures rest	numbers with whole rest underneath	on staff	
	fingering marks	numbers written above notes	above staff	
	F clef or tenor clef	two semi-circles connected by small vertical line	on staff	
	thirty-second note	similar to an eighth note with three hooks	on staff	
	thirty-second rest	similar to an eighth rest with three hooks	on staff	
	sixty-fourth note	similar to an eighth note with four hooks	on staff	

INDEX
Generic Signs

Music Notation	Name	Critical Features	Tracking	Comments
	sixty-fourth rest	similar to an eighth rest with four hooks	on staff	
D.C. D.C. Al fine	da capo	all notation is written in literary form	all signs written above or below staff	
D.S.	dal segno	same as above	same as above	
Fine		same as above	same as above	
cresc.	crescendo	same as above	same as above	
decr.	decrescendo	same as above	same as above	
dim.	diminuendo	same as above	same as above	
f	forte	same as above	same as above	
ff	fortissimo	same as above	same as above	
fff	fortississimo	same as above	same as above	
mf	mezzo-forte	same as above	same as above	
sf	sforzato	same as above	same as above	
p	piano	same as above	same as above	
pp	pianissimo	same as above	same as above	
mp	mezzo-piano	same as above	same as above	
rall.	rallentando	same as above	same as above	
rit.	ritardando	same as above	same as above	
riten.	ritenuto	same as above	same as above	
acc.	accelerando	same as above	same as above	

APPENDIX C:

PROGRESS EVALUATION SHEET

LESSON # _____

STUDENT'S NAME _____ DATE _____

LINE #	SPEED	ERRORS	COMMENTS

APPENDIX D:

ABOUT THE AUTHORS

Sandra Levinson, M.Ed., is a teacher of music at the Overbrook Educational Center, School District of Philadelphia. A specialist in music education for the visually handicapped, she additionally serves on the faculties of Temple University and the College Of The Performing Arts (Philadelphia) and is an active in-field lecturer. Ms. Levinson, a certified music therapist, also is a Director of the American Association for Music Therapy.

Kenneth E. Bruscia, Ph.D., is Professor and Coordinator of Music Therapy at Temple University College of Music (Philadelphia). Dr. Bruscia has authored numerous professional articles on music therapy and music education for disabled persons and has delivered lectures and chaired workshops internationally. Past president of the American Association for Music Therapy, he also is on the editorial boards of *Arts in Psychotherapy* and Journal of the *American Association for Music Therapy*.

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Homma K., & Miyanaka, Y. *Music Reading With The Optacon,* Bulletin. Tokyo, Japan: Tokyo Metropolitan Rehabilitation Centers. 1976.

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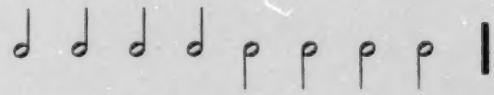
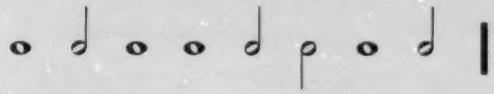
STUDENT WORKSHEET

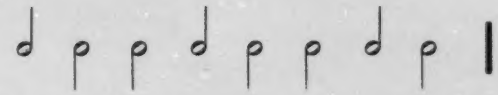
LESSON ONE

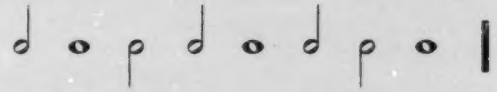
Recognition of whole note (𝅝), half note-stem up (𝅗𝅥), half note-stem down (𝅗𝅥).

LINE 1:

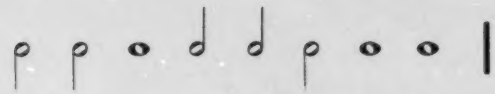
LINE 2: 

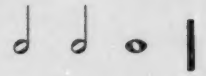
LINE 3: 

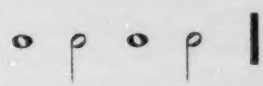
LINE 4: 

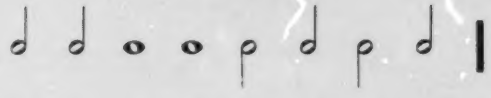
LINE 5: 

LINE 6:

LINE 7: 

LINE 8: 

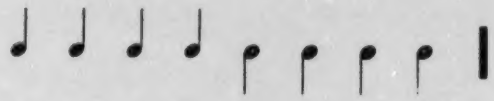
LINE 9: 

LINE 10: 

STUDENT WORKSHEET

LESSON TWO

Recognition of quarter note-stem up (♩), quarter note-stem down (𝅘𝅥).

LINE 1: 

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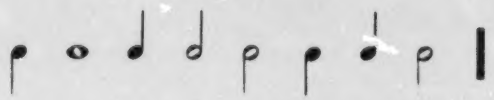
LINE 3:

LINE 4:

LINE 5:

LINE 6: 

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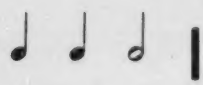
LINE 8: 

LINE 9:

LINE 10

LINE 11:

LINE 12:

STUDENT WORKSHEET

LESSON THREE

Recognition of eighth note-flagged(♪), eighth notes-beamed(♫).

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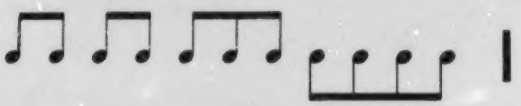
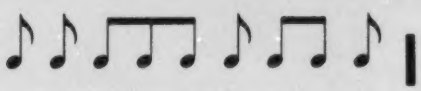
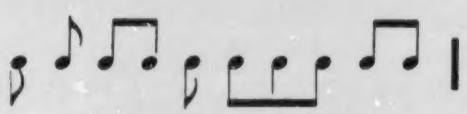
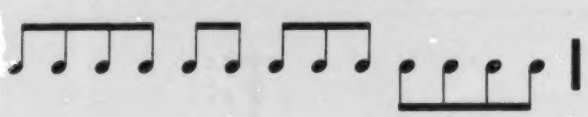
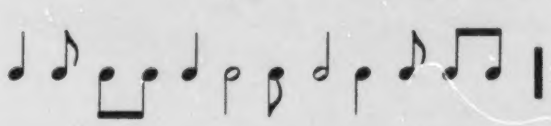
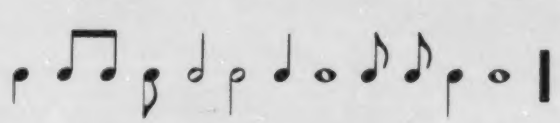
LINE 2: 

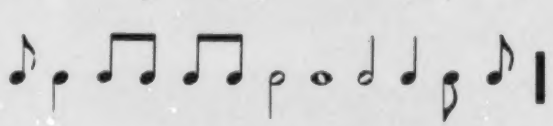
LINE 3: 

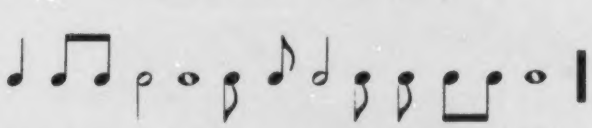
LINE 4: 

LINE 5: 

LINE 6: 

LINE 7: 

LINE 8: 

LINE 9: 

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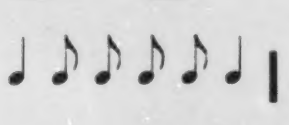
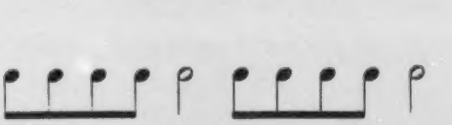
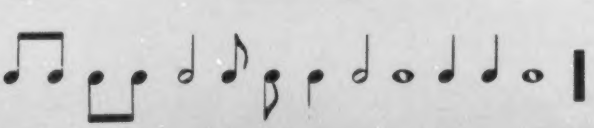
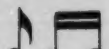
LINE 11: 

LINE 12: 

LINE 13: 

STUDENT WORKSHEET

LESSON FOUR

Recognition of flagged and beamed sixteenth notes ().

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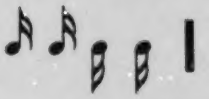
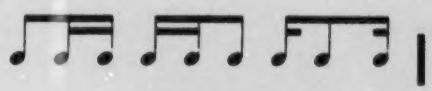
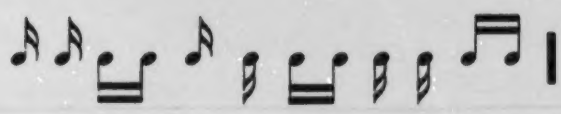
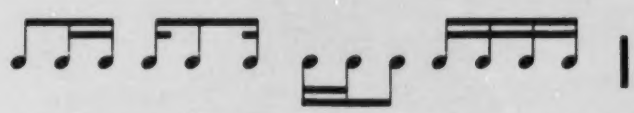
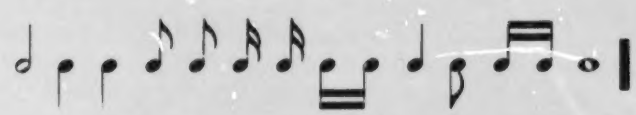

LINE 2:

LINE 3: 

LINE 4: 

LINE 5: 

LINE 6: 

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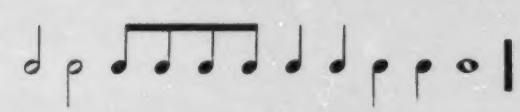
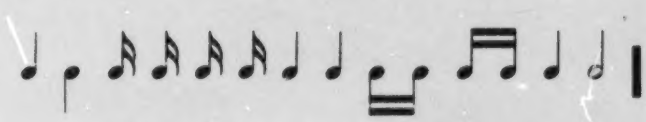
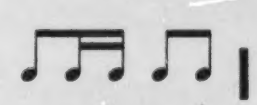
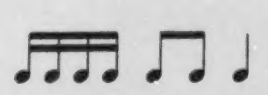
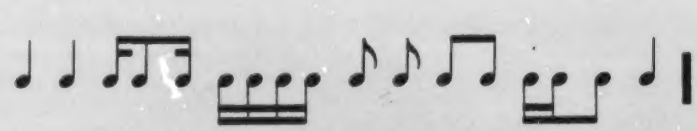
LINE 8: 

LINE 9: 

LINE 10: 

LINE 11: 

LINE 12: 

STUDENT WORKSHEET

LESSON FIVE

Recognition of single and double bar lines.

LINE 1:

LINE 2:

LINE 3:

LINE 4:

LINE 5:

LINE 6:

LINE 7:

LINE 8:

LINE 9:

LINE 10:

STUDENT WORKSHEET

LESSON SIX

Recognition of single dot (.), dotted whole note (𝅝.), dotted half note (𝅗𝅥.), dotted quarter note (♩.), dotted eighth note (♪.).

LINE 1:

LINE 2:

LINE 3:

LINE 4:

LINE 5:

LINE 6:

LINE 7:

LINE 8:

LINE 9:

LINE 10:

LINE 11:

LINE 12:

LESSON SEVEN

Recognition of two-four meter ($\frac{2}{4}$), three-four meter ($\frac{3}{4}$), two-eight meter ($\frac{2}{8}$), three-eight meter ($\frac{3}{8}$), four-four meter ($\frac{4}{4}$), four-eight meter ($\frac{4}{8}$), six-four meter ($\frac{6}{4}$), six-eight meter ($\frac{6}{8}$), common time ($\mathbf{C}$), cut time ($\mathbf{¢}$).

LINE 1: $\frac{2}{4}\ \frac{2}{4}\ \frac{2}{4}\quad\frac{3}{4}\ \frac{3}{4}\ \frac{3}{4}\ |$

LINE 2: $\frac{2}{8}\ \frac{2}{8}\ \frac{2}{8}\quad\frac{3}{8}\ \frac{3}{8}\ \frac{3}{8}\ |$

LINE 3: $\frac{2}{4}\ \frac{3}{4}\ \frac{2}{8}\ \frac{3}{8}\ \frac{2}{4}\ \frac{3}{8}\ \frac{3}{4}\ \frac{2}{8}\ \frac{2}{4}\ \frac{3}{8}\ |$

LINE 4: $\frac{4}{4}\ \frac{4}{4}\quad\frac{4}{8}\ \frac{4}{8}\ |$

LINE 5: $\frac{6}{8}\ \frac{6}{8}\ \frac{6}{8}\ \frac{6}{8}\ \frac{6}{8}\quad\frac{6}{4}\ \frac{6}{4}\ \frac{6}{4}\ \frac{6}{4}\ \frac{6}{4}\ |$

LINE 6: $\frac{4}{4}\ \frac{4}{8}\ \frac{6}{8}\ \frac{6}{4}\ \frac{4}{4}\ \frac{6}{8}\ \frac{4}{8}\ \frac{6}{4}\ \frac{4}{8}\ \frac{4}{4}\ |$

LINE 7: $\frac{2}{4}\ \frac{3}{4}\ \frac{2}{8}\ \frac{3}{8}\ \frac{4}{4}\ \frac{4}{8}\ \frac{6}{8}\ \frac{6}{4}\ \frac{2}{4}\ \frac{3}{4}\ |$

LINE 8: $\mathbf{C}\ \mathbf{C}\ \mathbf{C}\quad\mathbf{¢}\ \mathbf{¢}\ \mathbf{¢}\ |$

LINE 9: $\mathbf{¢}\ \mathbf{C}\ \mathbf{¢}\ \mathbf{C}\ \mathbf{¢}\ \mathbf{¢}\ \mathbf{C}\ \mathbf{C}\ |$

LESSON EIGHT

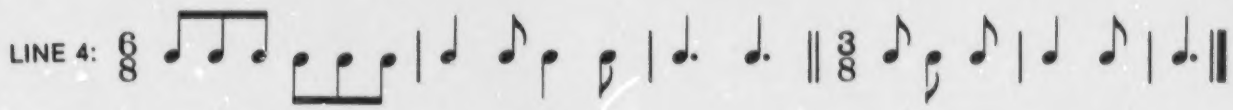
Review of note values, bar lines, and meter signatures.

LINE 1:

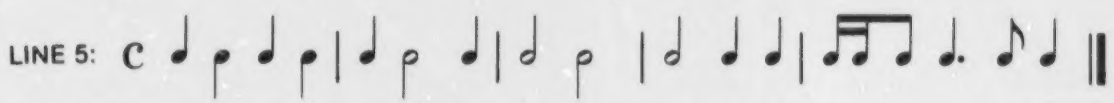
LINE 2:

LINE 3:

LINE 4:



LINE 5:



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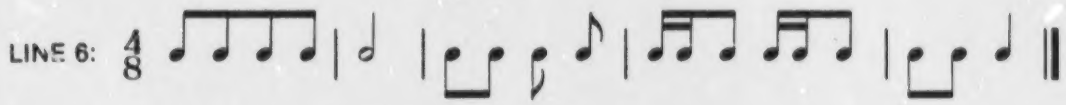
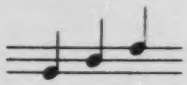


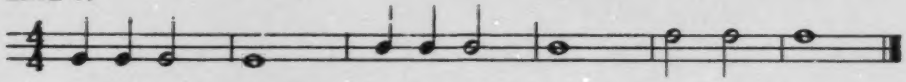
LINE 7:

LINE 8:

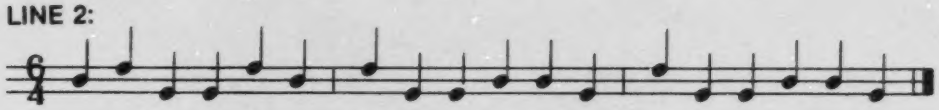
LESSON NINE

Recognition of figures on three horizontal lines. 

LINE 1:



LINE 2:



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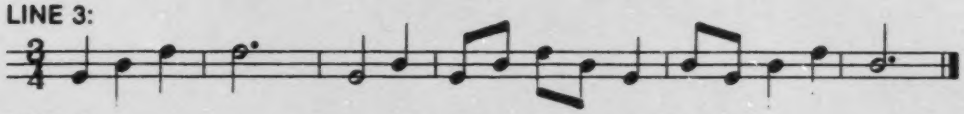
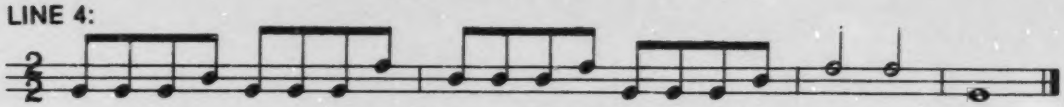


LINE 4:



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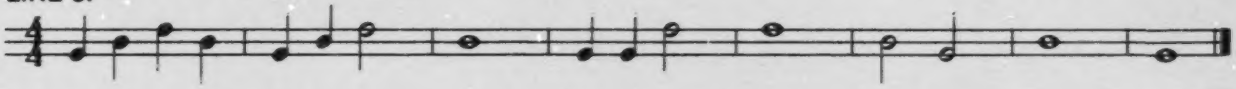

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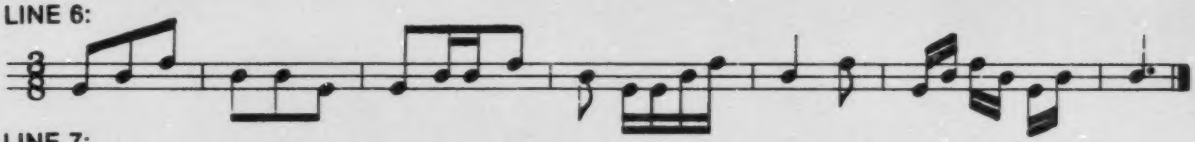
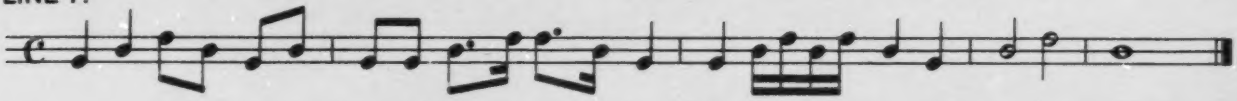
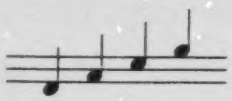


LINE 7:

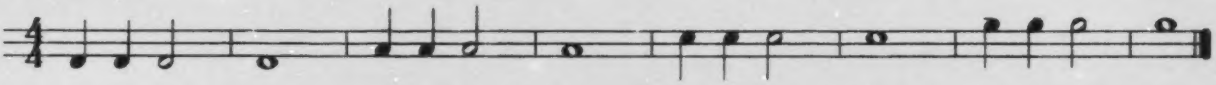


STUDENT WORKSHEET

LESSON TEN

Recognition of notes in spaces of three-line staff. 

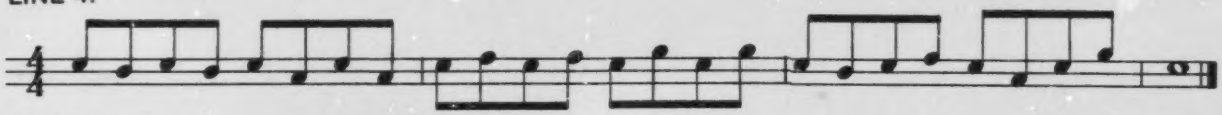
LINE 1:



LINE 2:

LINE 3:

LINE 4:



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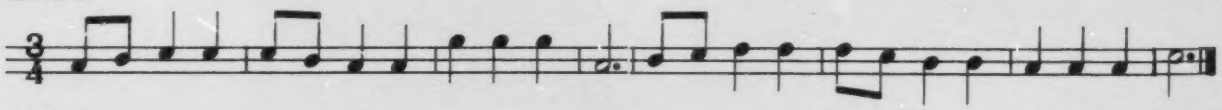
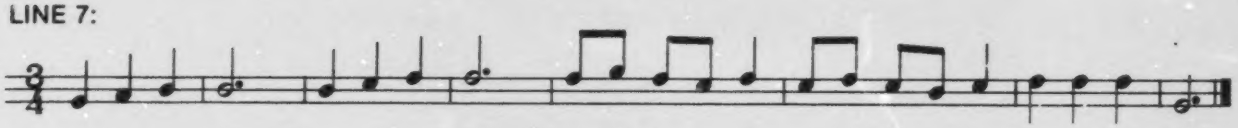
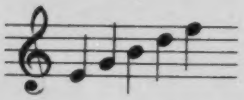


LINE 6:

LINE 7:

LESSON ELEVEN

Identification of notes on five lines of musical staff according to "G" (treble) staff.



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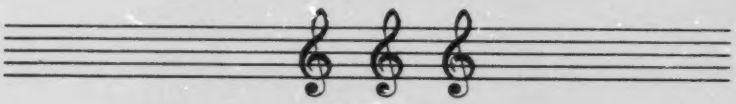
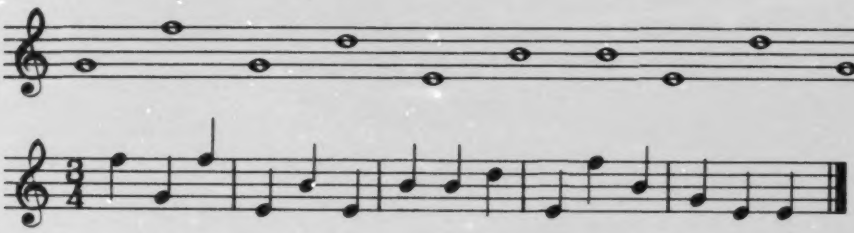
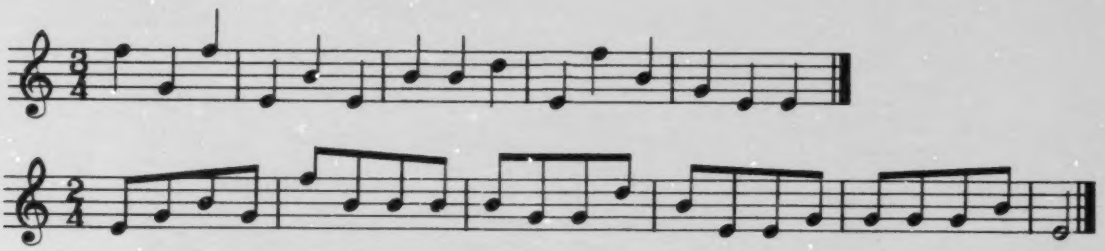

LINE 2:

LINE 3:



LINE 4:



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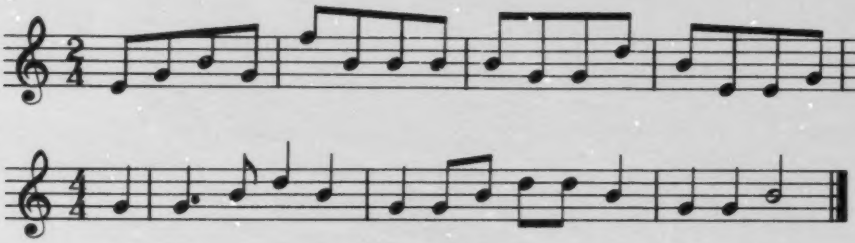
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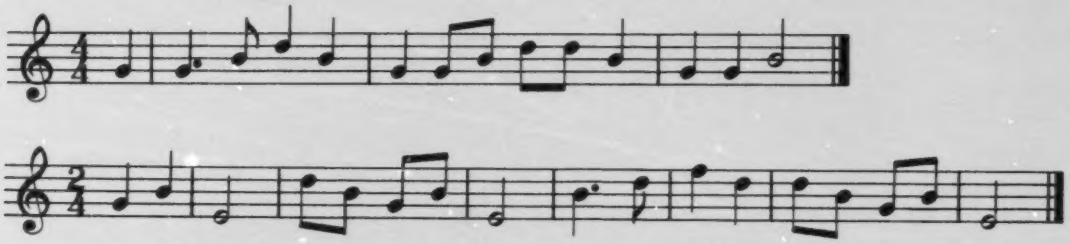
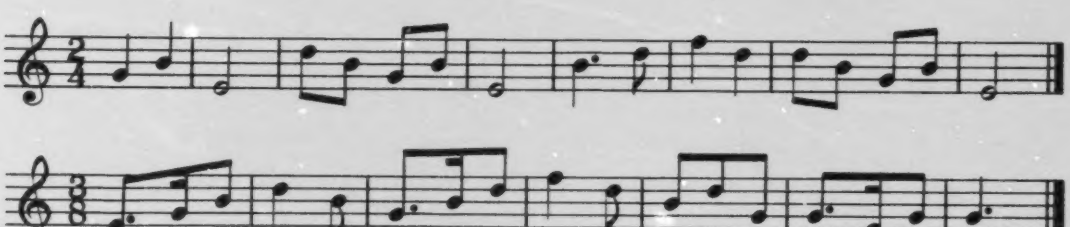
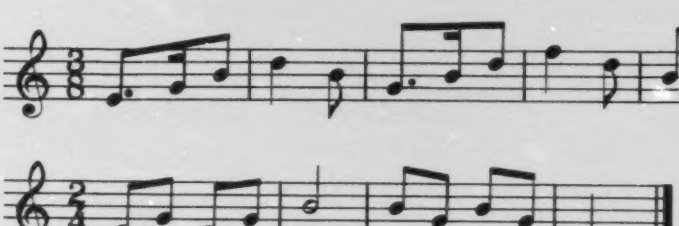


LINE 7:



LINE 8:



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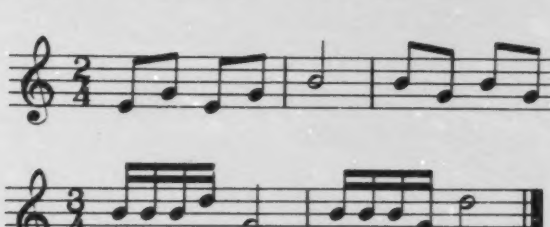

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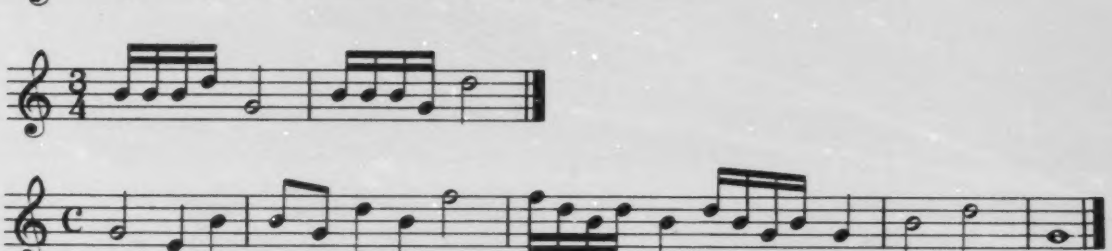
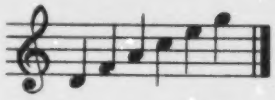
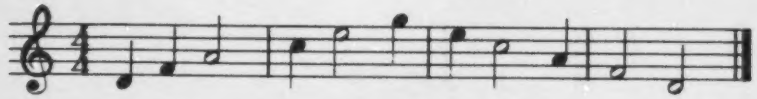

LINE 11:

LESSON TWELVE

Identification of notes in the spaces of the five-line staff, according to the "G" clef.



LINE 1:



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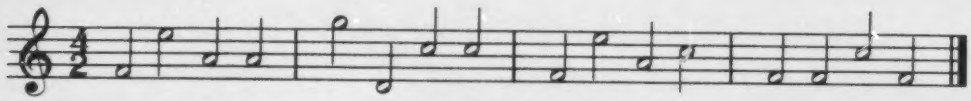

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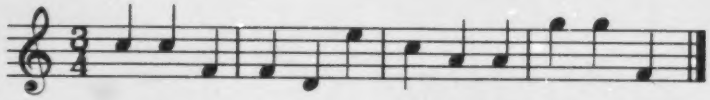
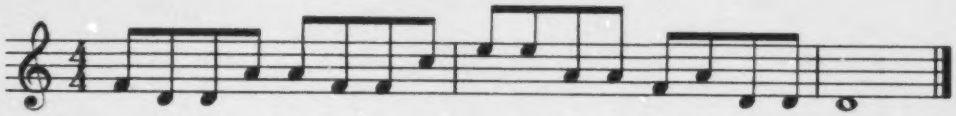


LINE 4:



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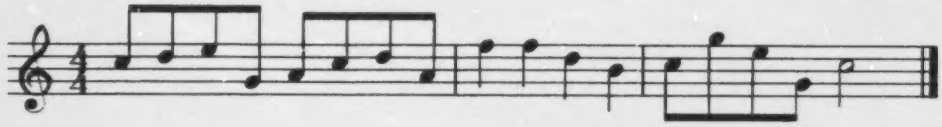
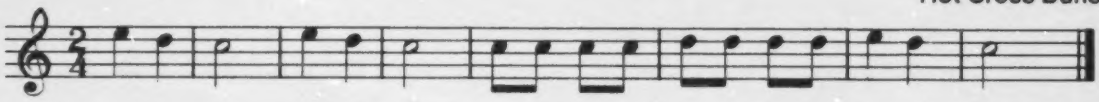


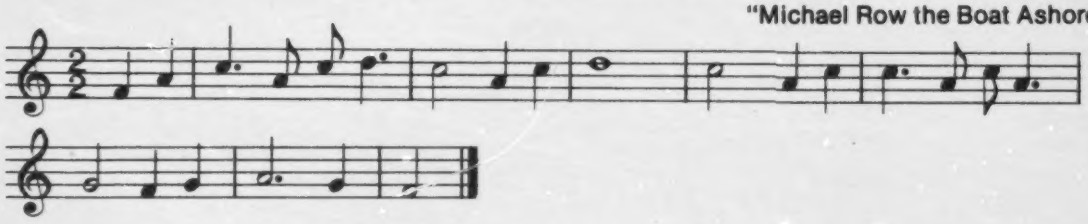
"Hot Cross Buns"

LINE 6:



"Michael Row the Boat Ashore"

LINE 7:



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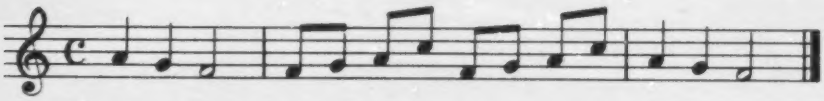
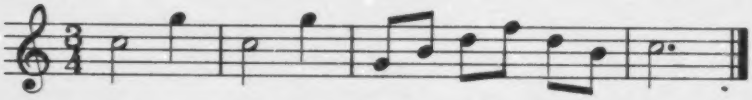
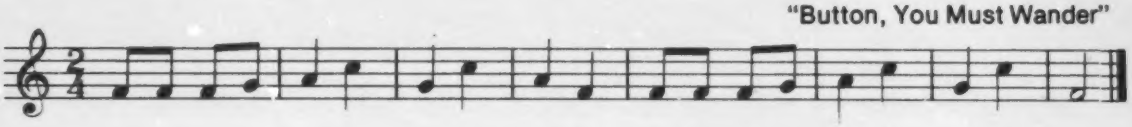


LINE 9:



"Button, You Must Wander"

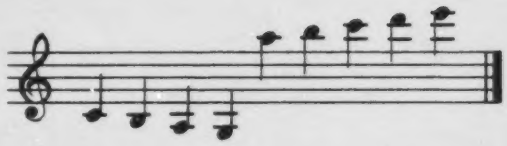
LINE 10:



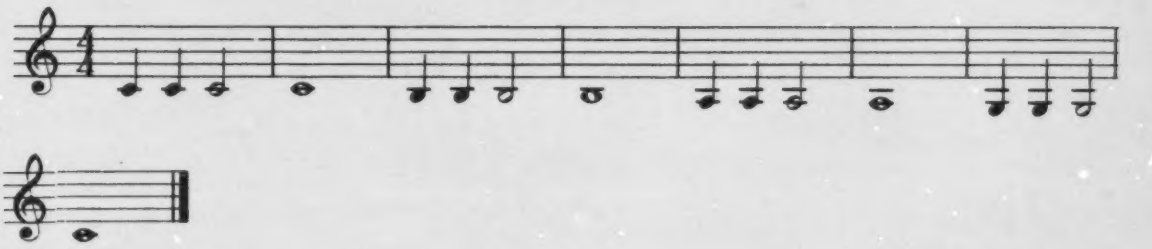
STUDENT WORKSHEET

LESSON THIRTEEN

Identification of notes on leger lines and spaces below and above the staff.



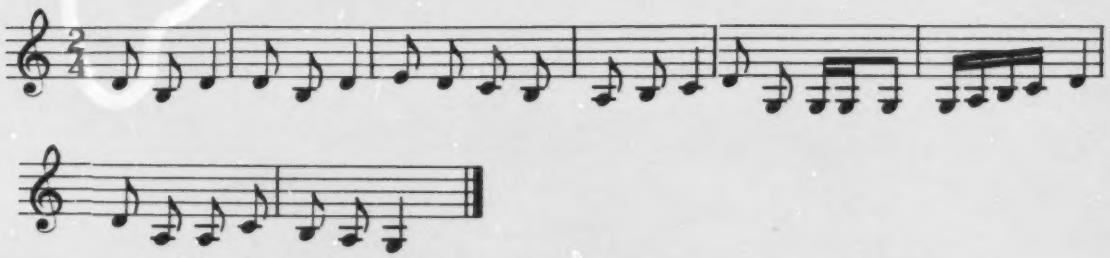
LINE 1:



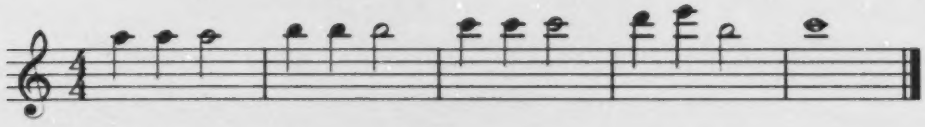
LINE 2:

"This Old Man"

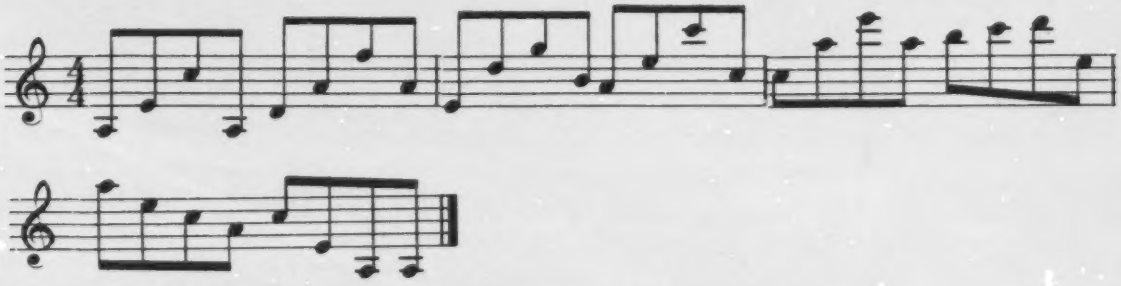
LINE 3:

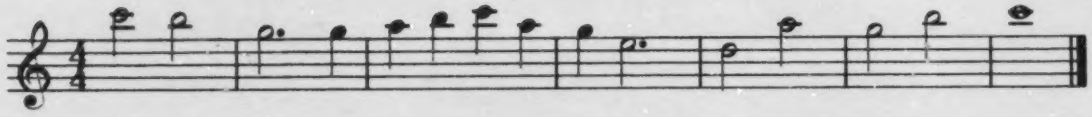


LINE 4:

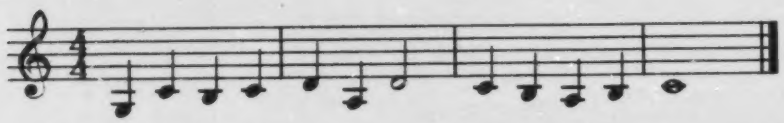


LINE 5:

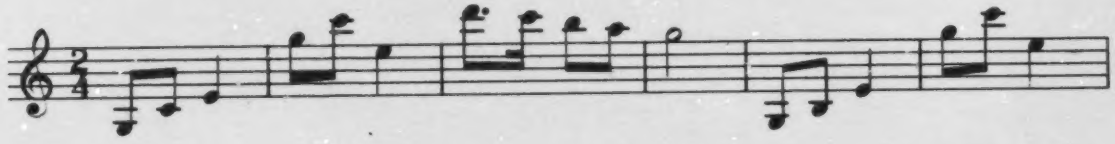
LINE 6:

"Gypsy Love Song"

LINE 7:

"Aura Lee"

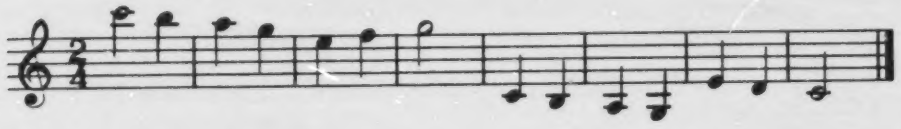
LINE 8:



LINE 9:



LINE 10:

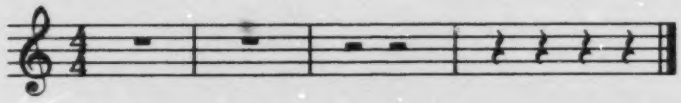


STUDENT WORKSHEET

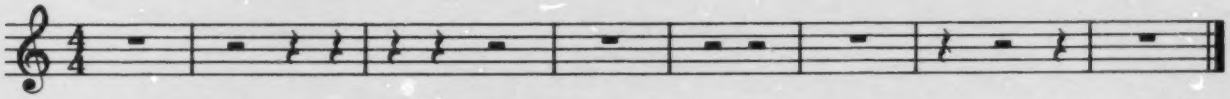
LESSON FOURTEEN

Recognition of whole (𝅝), half (𝅗𝅥), quarter (𝄽), eighth (𝄾), and sixteenth (𝄿) rests.

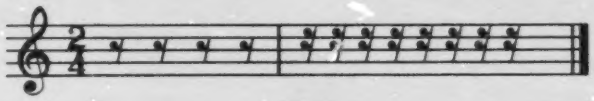
LINE 1:



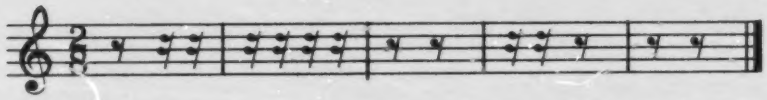
LINE 2:



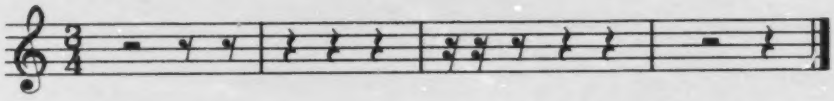
LINE 3:



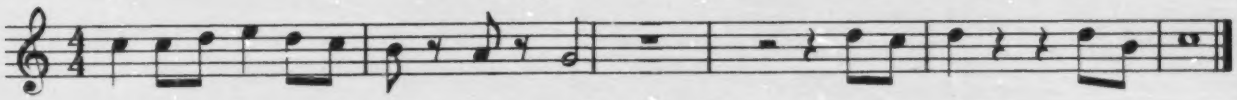
LINE 4:

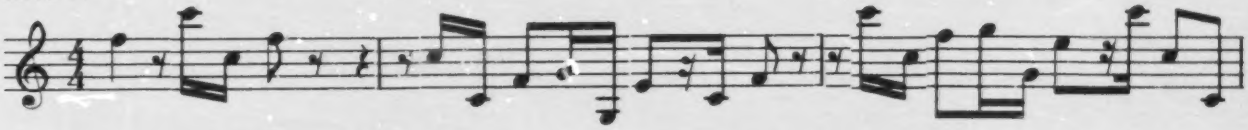
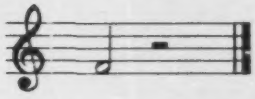


LINE 5:

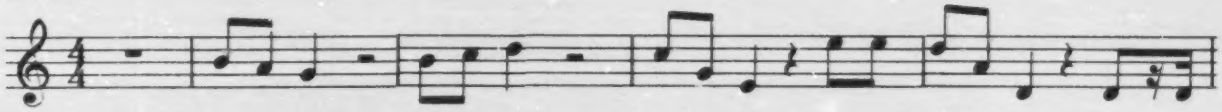


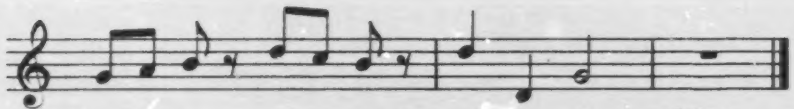
LINE 6:



LINE 7:



Line 8:



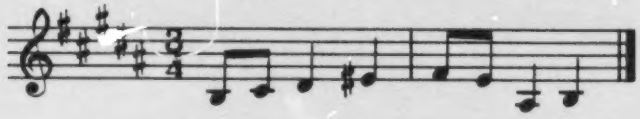


LESSON FIFTEEN

Recognition of sharp (♯), double sharp (𝄪), and natural (♮)signs.

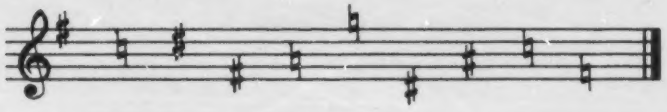
LINE 1:

LINE 2:

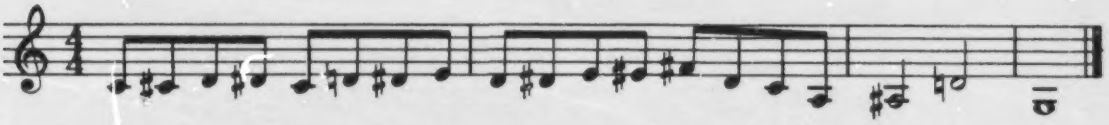


LINE 3:

LINE 4:



LINE 5:



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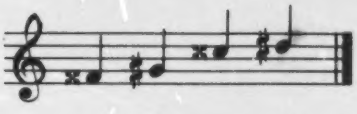
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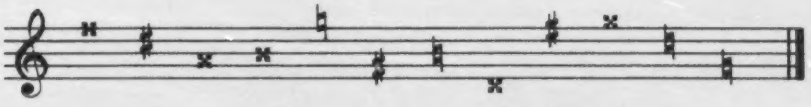
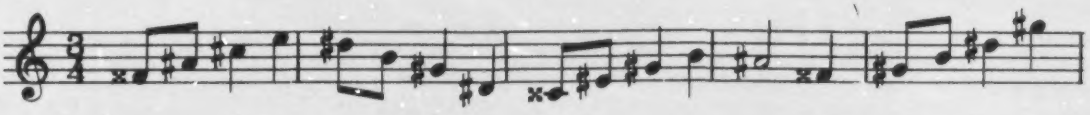
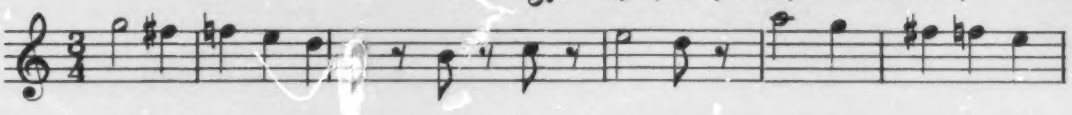


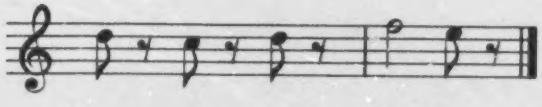
LINE 8:



"Symphony #41 (3rd movement)" — Mozart

LINE 9:



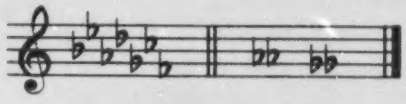


STUDENT WORKSHEET

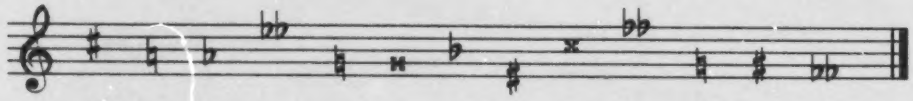
LESSON SIXTEEN

Recognition of flat (♭) and double flat (♭♭) signs.

LINE 1:



LINE 2:



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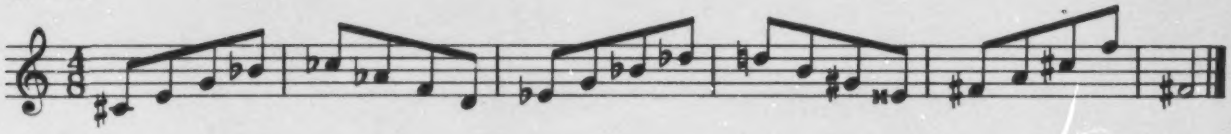
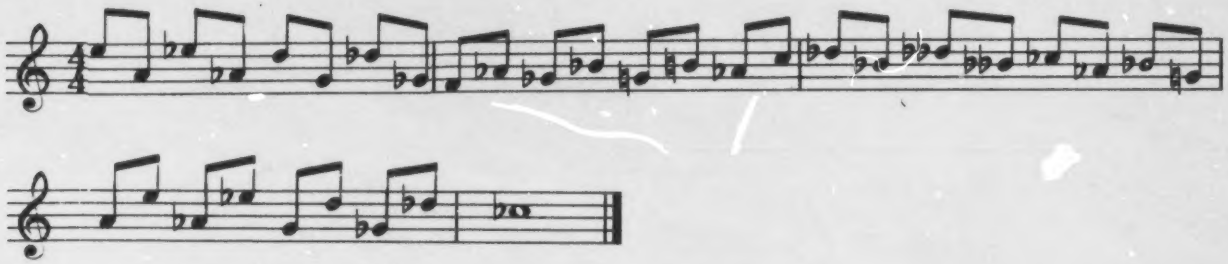

LINE 4:



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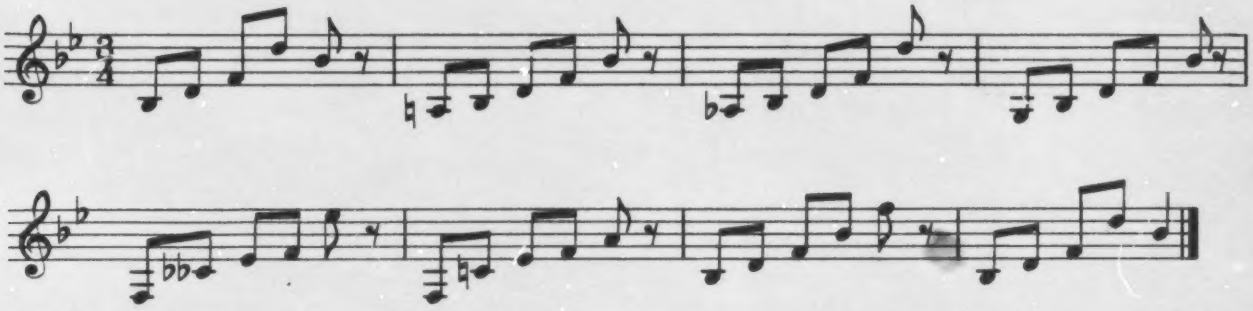
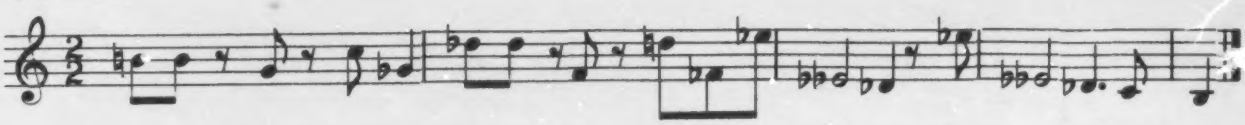

LINE 6:
(Optional)

"Bagatelle II" — Bartok



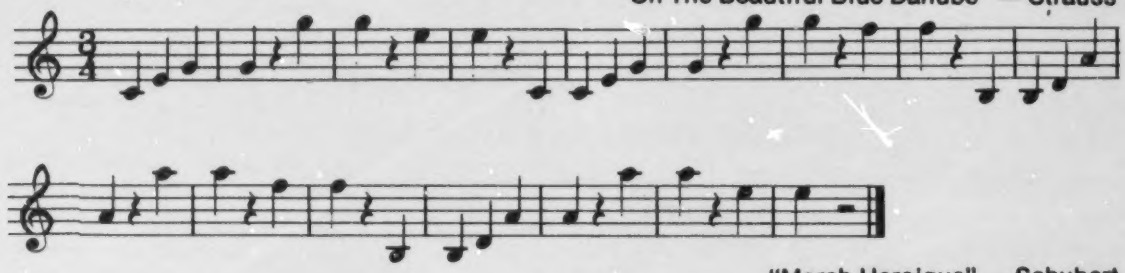
STUDENT WORKSHEET

LESSON SEVENTEEN

Review of notes on, below, and above staff, rests, sharps, flats, and natural signs; introduction of additional related figures.

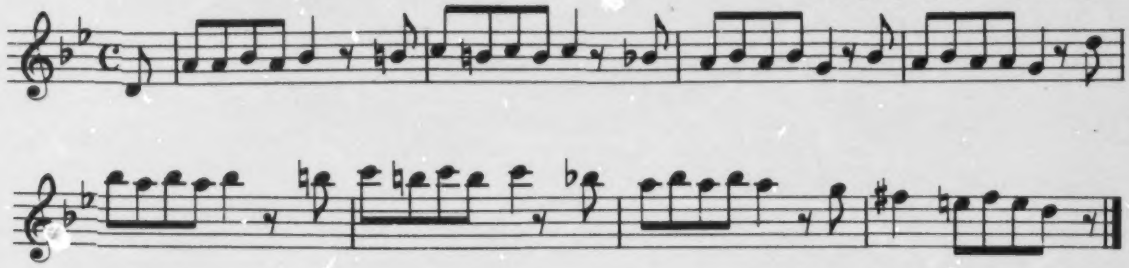
"On The Beautiful Blue Danube" — Strauss

LINE 1:



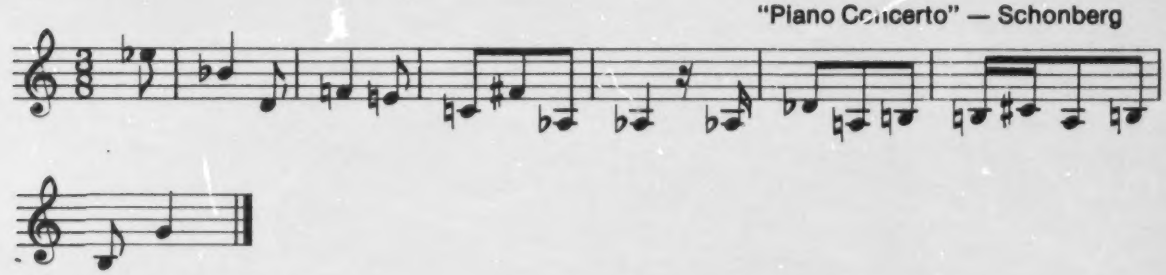
"March Heroique" — Schubert

LINE 2:



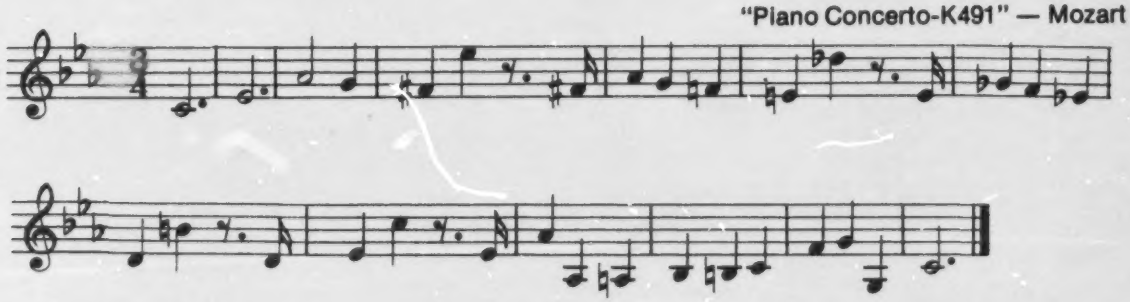
"Piano Concerto" — Schonberg

LINE 3:

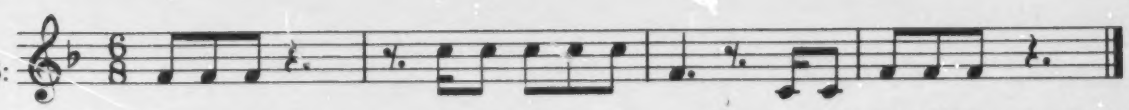


"Piano Concerto-K491" — Mozart

LINE 4:

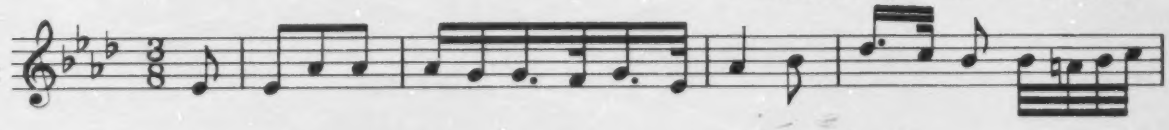


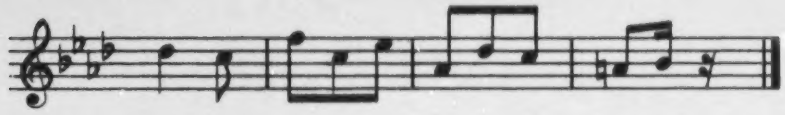
LINE 5:



"Piano Sonata Opus 26" — Beethoven

LINE 6:

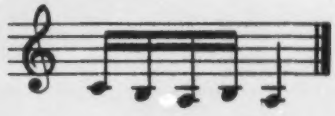




LINE 7:

"Bear Dance" — Bartok

LINE 8:

(Optional)

STUDENT WORKSHEET

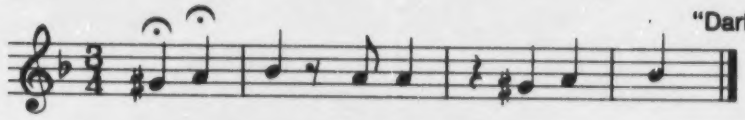
LESSON EIGHTEEN

Recognition of the fermata ( ), tie ( ), slur ( ), phrase ( ), and grouping ( ).

LINE 1:

"Dark Eyes" — Russian Folk Melody

LINE 2:



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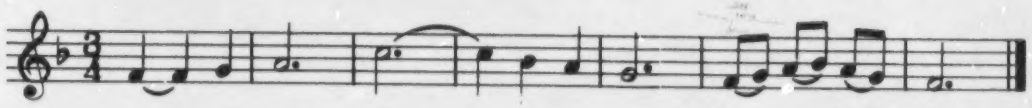
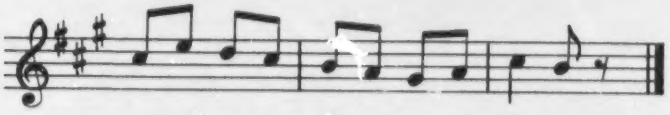
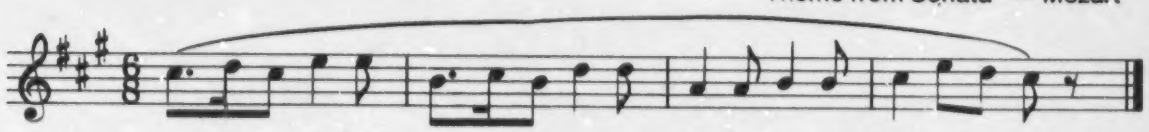
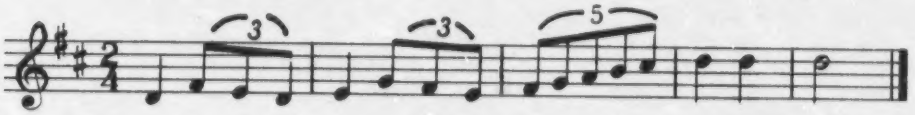


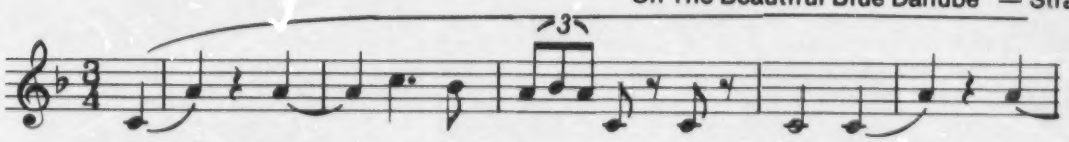
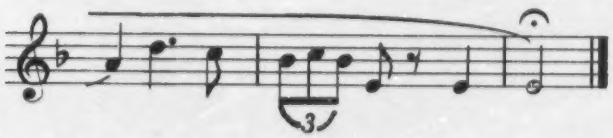
"Song Without Words" — Mendelssohn

LINE 4:

"Theme from Sonata" — Mozart

LINE 5:

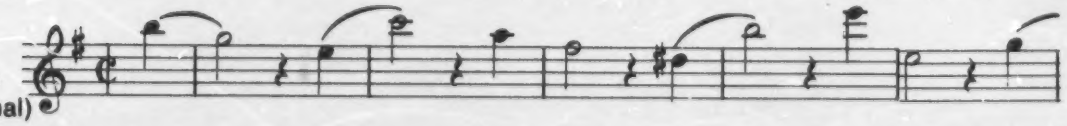
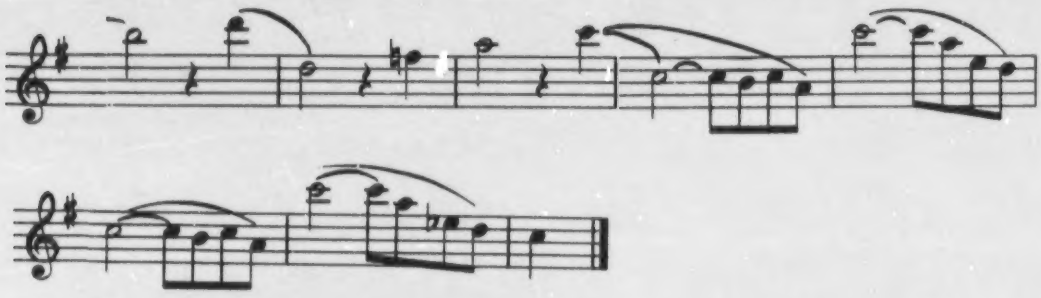


LINE 6:

"On The Beautiful Blue Danube" — Strauss

LINE 7:



"4th Symphony" — Brahms

LINE 8:
(Optional)



STUDENT WORKSHEET

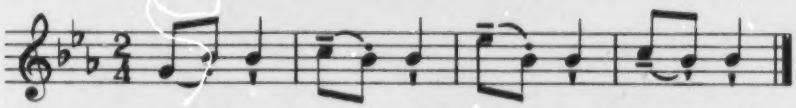
LESSON NINETEEN

Recognition of staccato ( ), staccatissimo ( ), tenuto ( ), accent ( ), and martellato ( ).

LINE 1:

LINE 2:

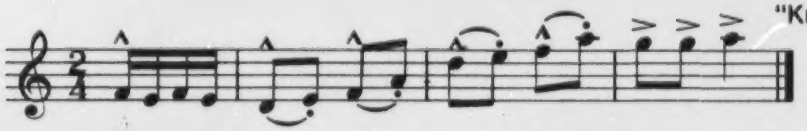
"Eccosaise" — Beethoven



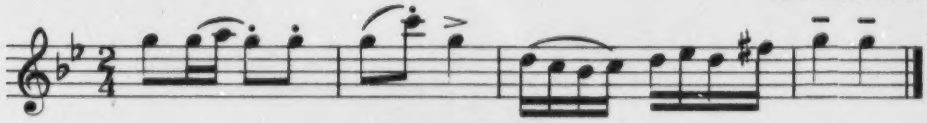
LINE 3:

LINE 4:

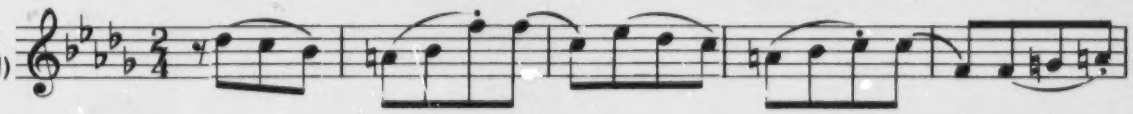
"Knight Rupert" — Schumann



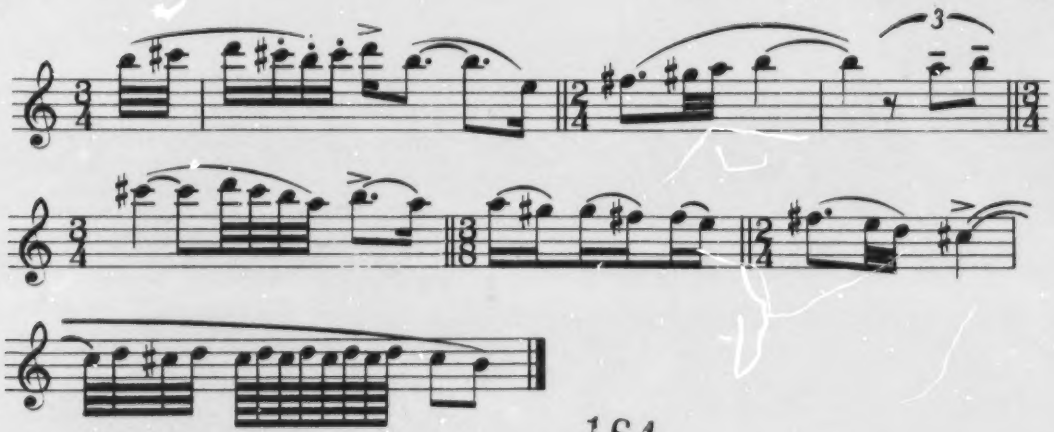
"Moment Musical" — Schubert

LINE 5:

"4th Symphony" — Tchaikovsky

LINE 6:
(Optional)



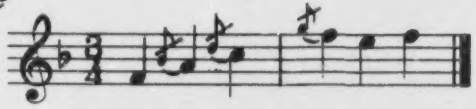
LINE 7:
(Optional)

"Popular Hungarian Song 1" — Bartok

STUDENT WORKSHEET

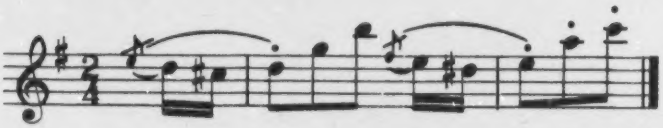
LESSON TWENTY:

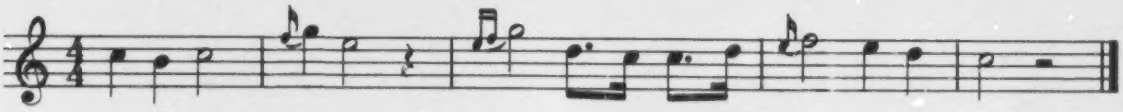
Recognition of acciaccatura or short grace note (), and appoggiatura or long grace note ( ).

LINE 1:

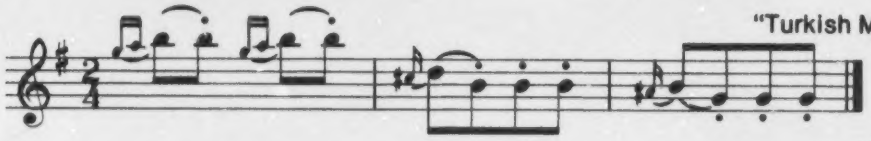


"Tulip" — Lichner

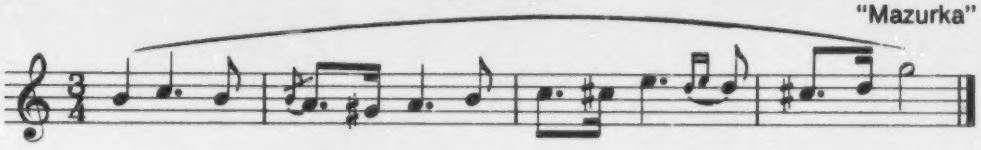
LINE 2:

LINE 3:



"Turkish March" — Beethoven

LINE 4:

"Mazurka" — Chopin

LINE 5:

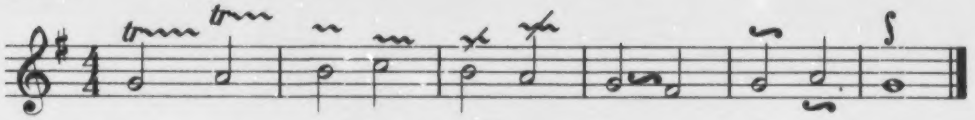


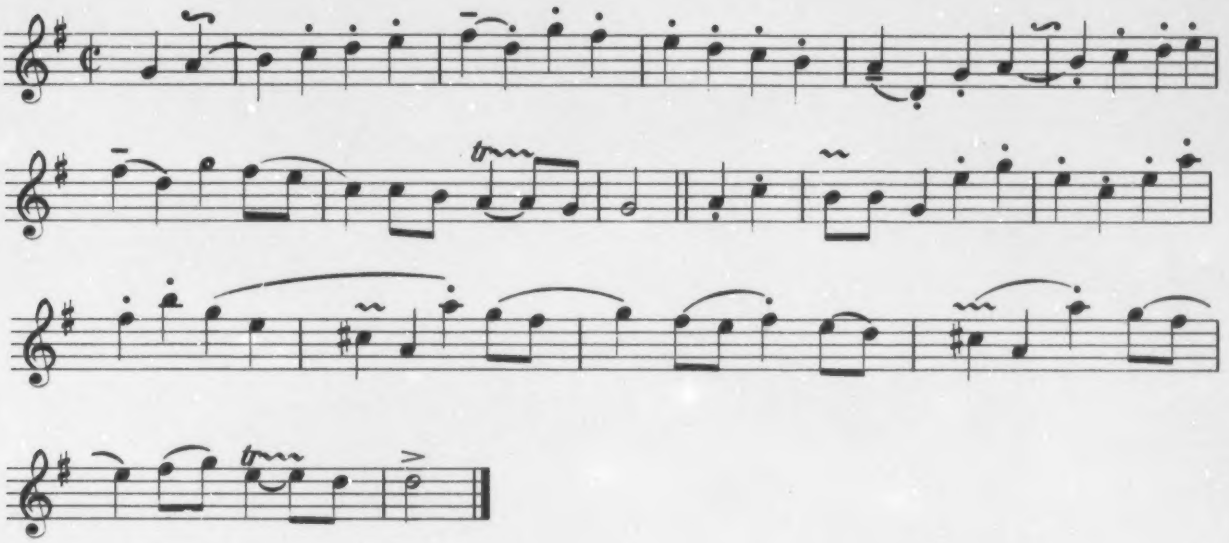
STUDENT WORKSHEET

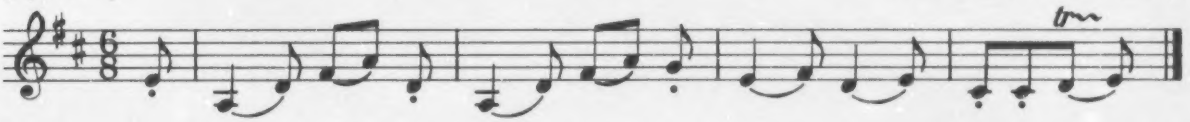
LESSON TWENTY-ONE

Recognition of trills (tr), mordents (~ ~ ~ ~), and turns (~ S).

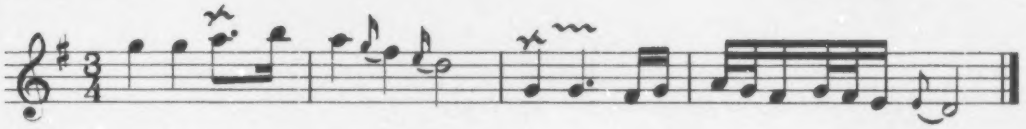
LINE 1:

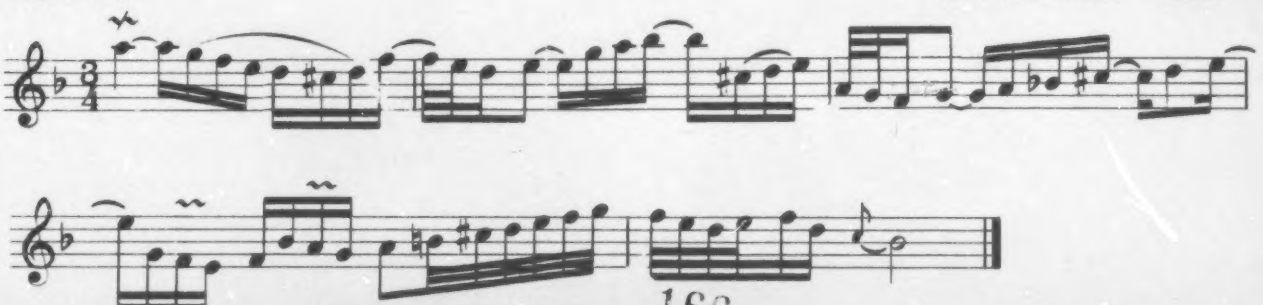


LINE 2: "Gavotte" — Handel

LINE 3:
(Optional) "Violin Concerto" — Beethoven



LINE 4:
(Optional) "Bach Theme" — Goldberg Variations

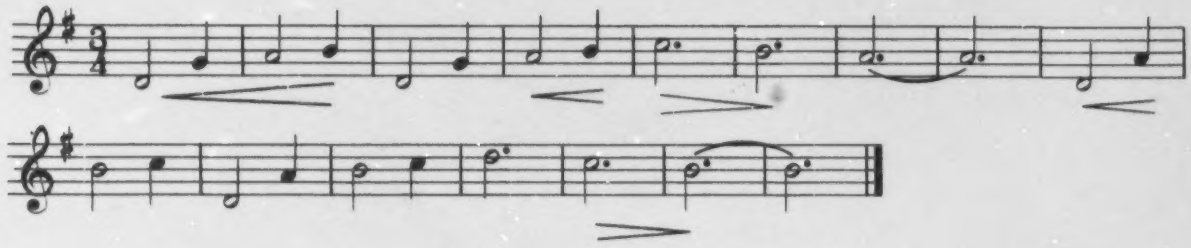


LINE 5:
(Optional) "Italian Concerto" — Bach

STUDENT WORKSHEET

LESSON TWENTY-TWO

Recognition of crescendo (<), and decrescendo (>), or diminuendo (>) signs.

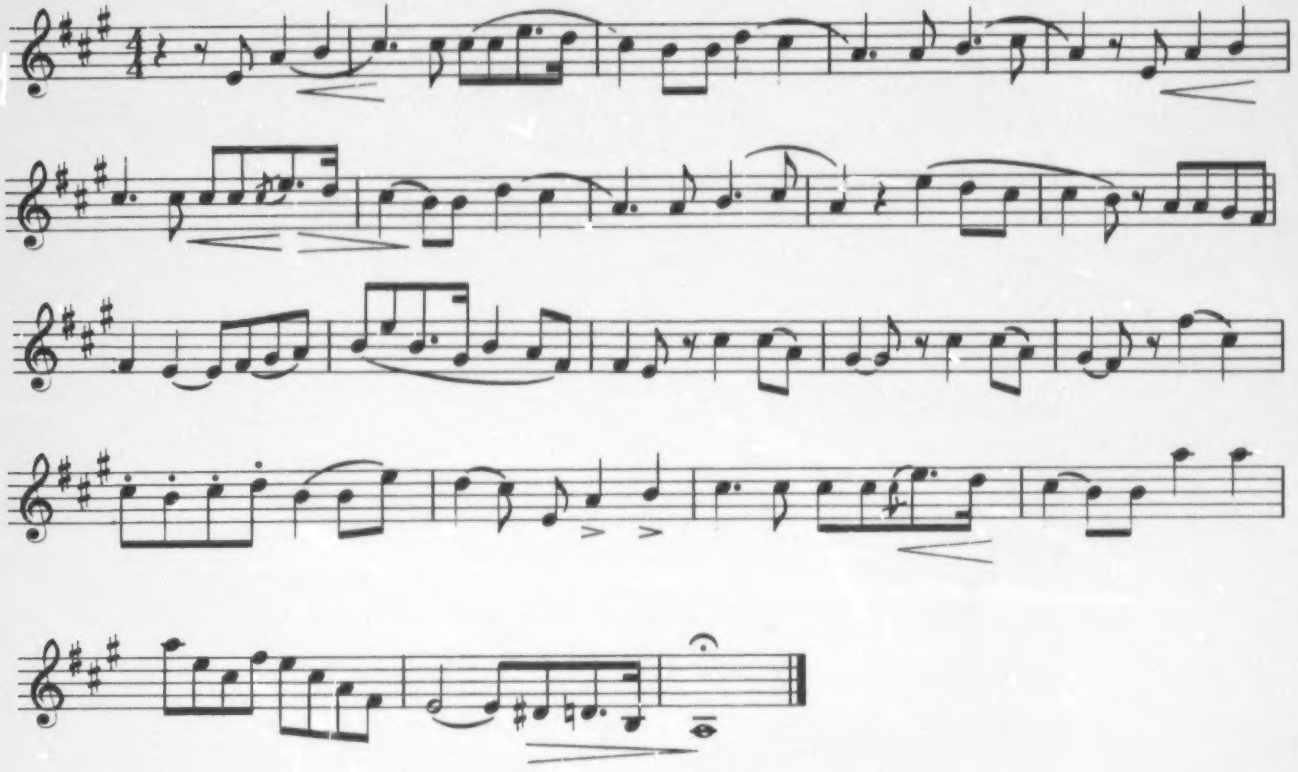
LINE 1: "Merry Widow Waltz" — Lehar



LINE 2: "Minuet" — Old French

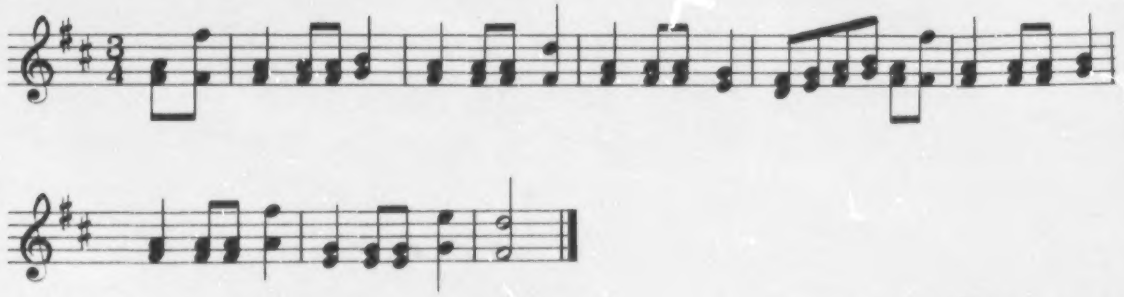
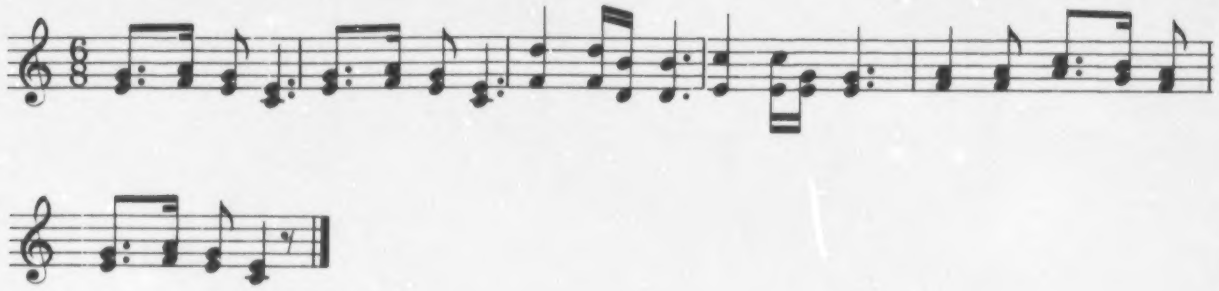
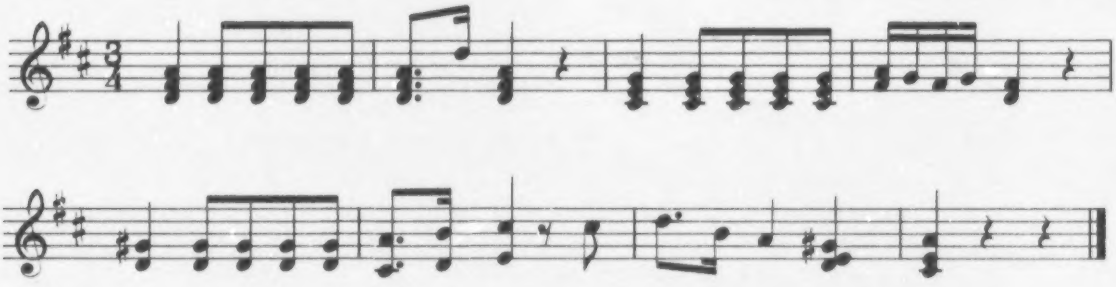
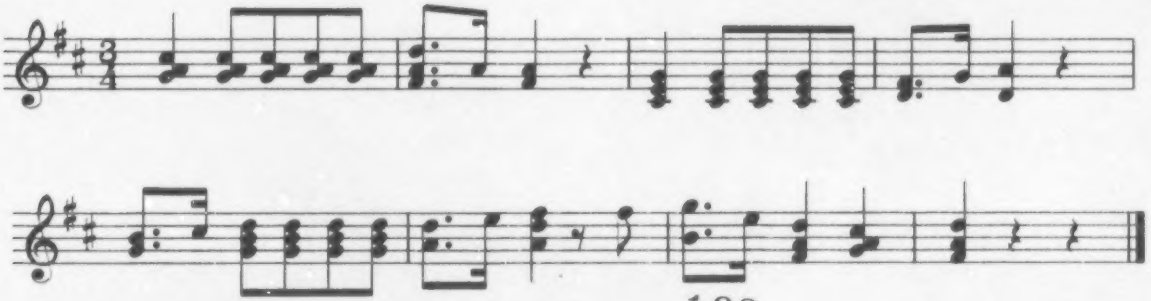
LESSON TWENTY-THREE

Review the fermata, tie, slur, phrase, groupings, note attack, grace notes, ornamental signs, and dynamic markings.

LINE 1: "Confidence" — Mendelssohn

STUDENT WORKSHEET

LESSON TWENTY-FOUR

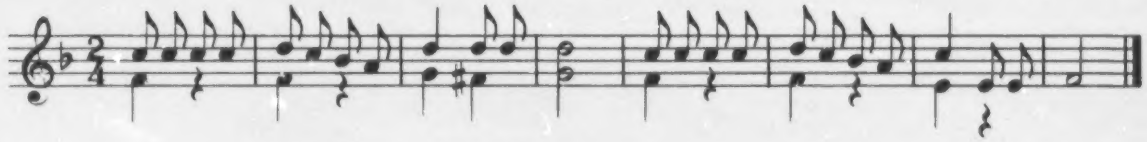
Recognition of two and three notes attached to single stem on one staff (double stops and parallel chords).

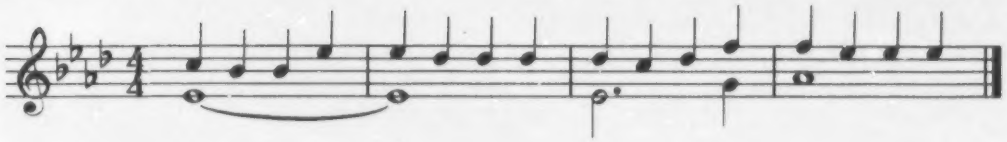
LINE 1: "Four Landlers No. 1 From Hommage aux Belles Viennoises" — Franz Schubert

LINE 2: "Silent Night" — Franz Gruber

LINE 3: "Minuet From Don Juan" Part I — Mozart

LINE 4: "Minuet From Don Juan" Part II — Mozart

STUDENT WORKSHEET

LESSON TWENTY-FIVE

Recognition of two voices moving independently on one staff (two voice counterpoint).

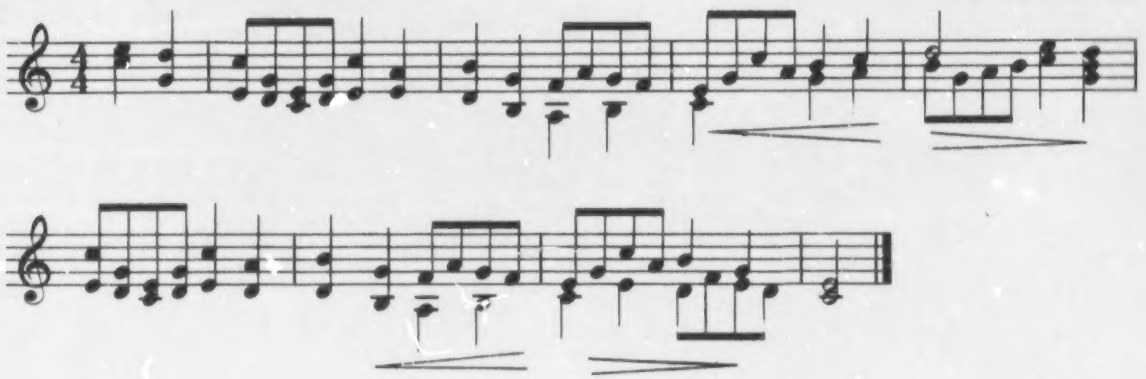
LINE 1: Russian Folk Song



LINE 2: "The Reason Why" — German Folk Song

STUDENT WORKSHEET

LESSON TWENTY-SIX

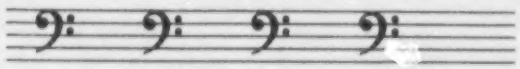
Review of double stops, parallel chords, and two voice counterpoint on one staff.

LINE 1: "Gavotte" — Old French

STUDENT WORKSHEET

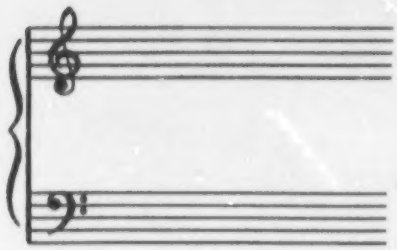
LESSON TWENTY-SEVEN

Recognition of double stops and chords moving parallel on two staves.

LINE 1:

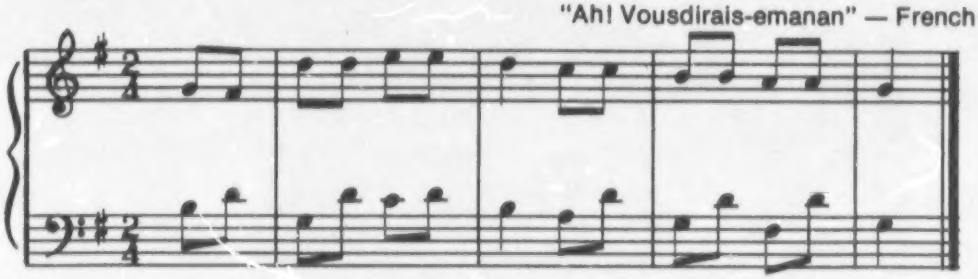


LINE 2:

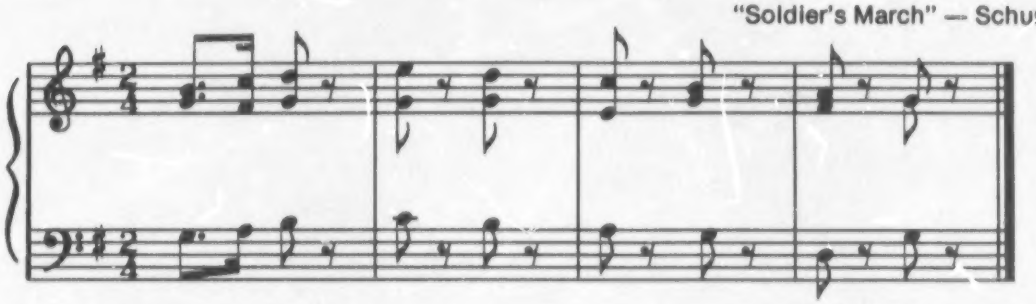


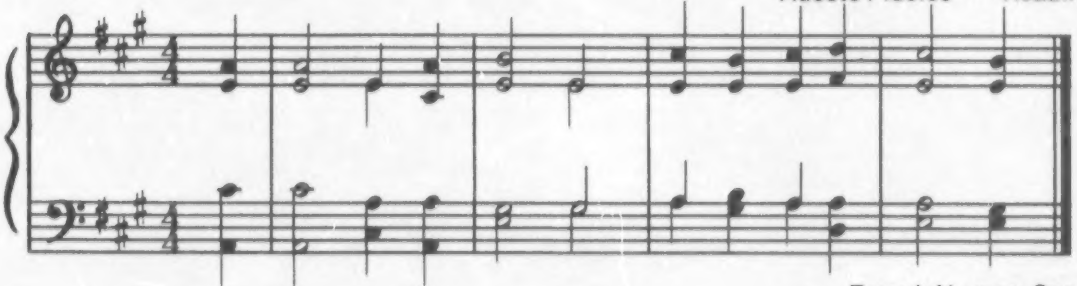
"Ah! Vousdirais-emanan" — French Folk Tune

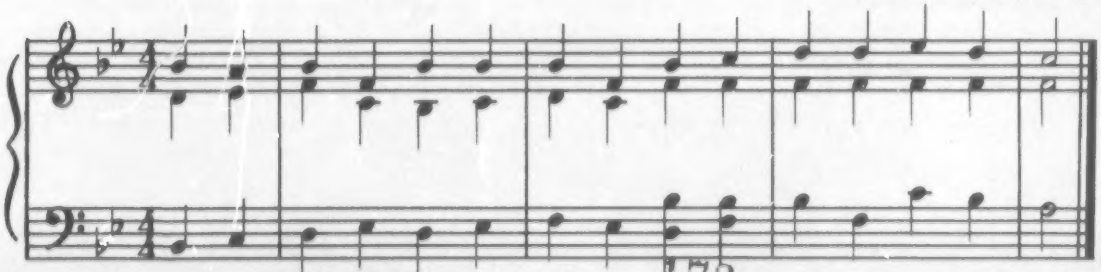
LINE 3:



"Soldier's March" — Schumann

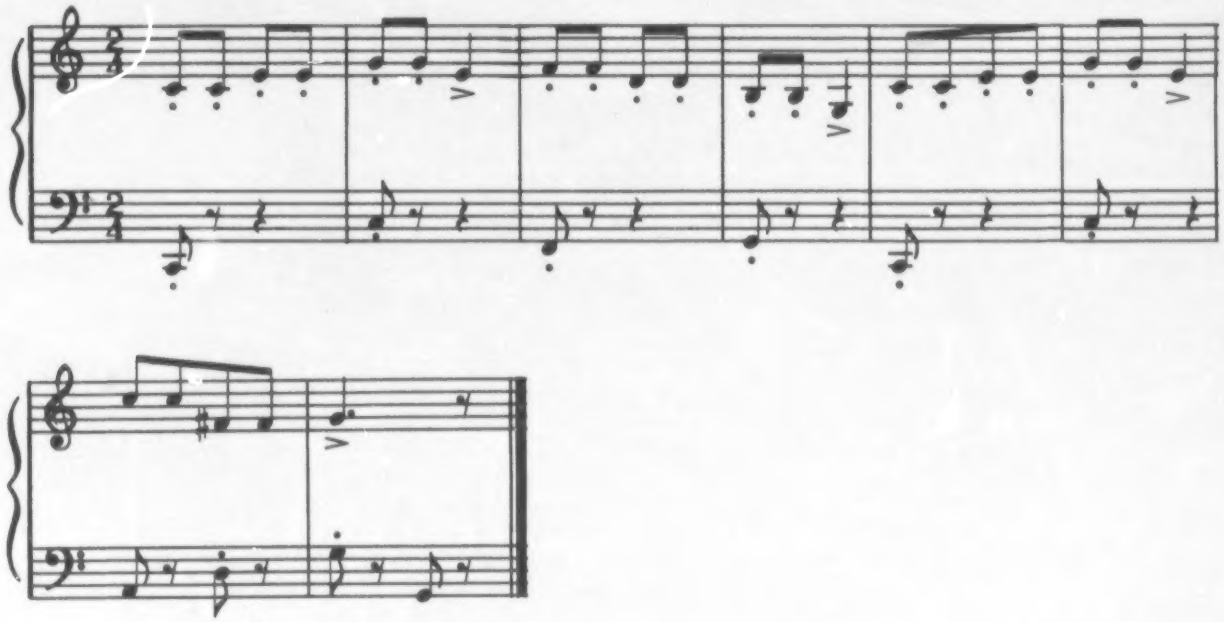
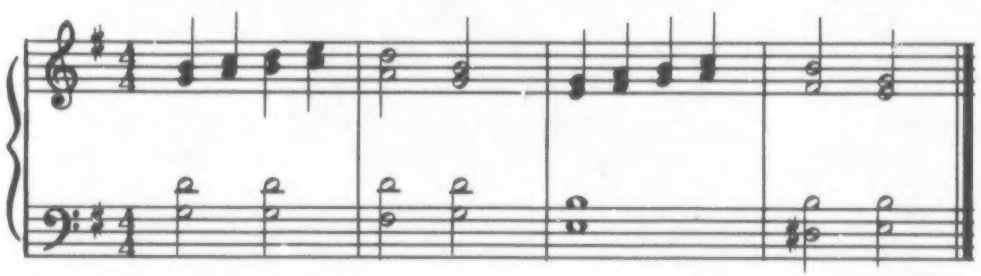
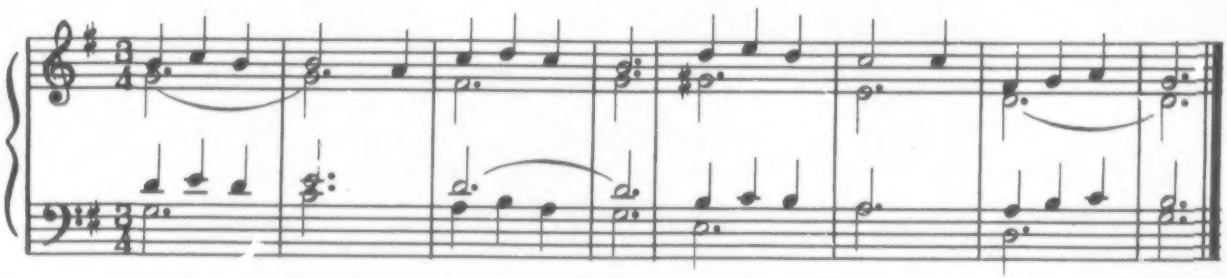
LINE 4:

"Adeste Fideles" — Reading

LINE 5:

French Nursery Song

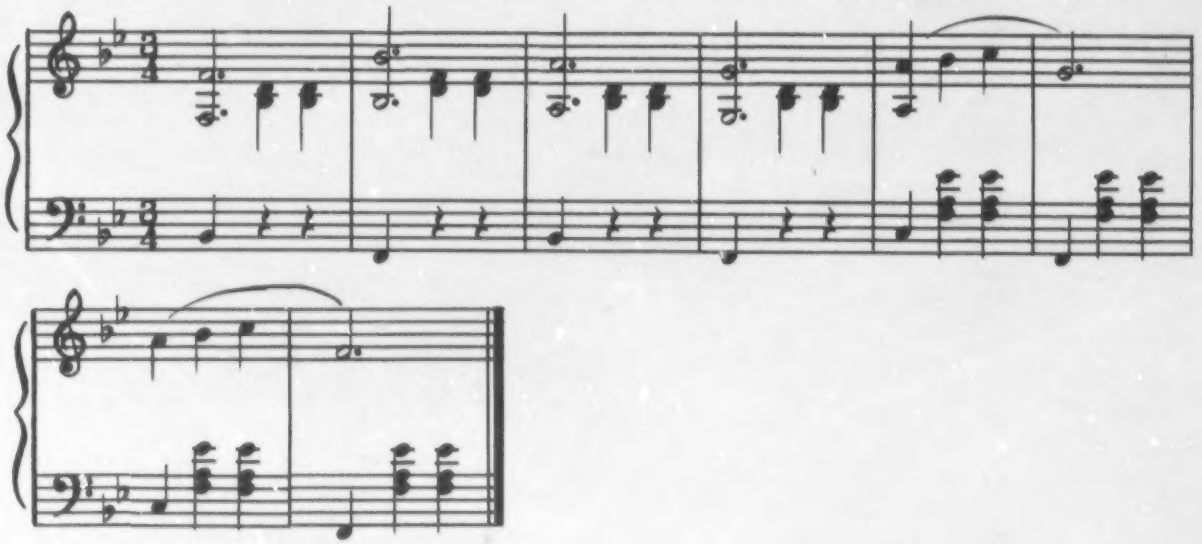
LINE 6:

STUDENT WORKSHEET

LESSON TWENTY-EIGHT

Recognition of independent melodies and chords on two staves.

LINE 1: "Theme from Andante Surprise Symphony" — Joseph Haydn

LINE 2: "Signs of Autumn" — George Wright

LINE 3: "March" — G.A. Grant-Schaefer

LESSON TWENTY-NINE

Review of parallel chords and counterpoint on two staves.

LINE 1: "Roses from the South" — Johann Strauss

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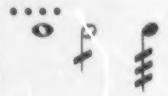
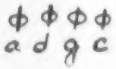
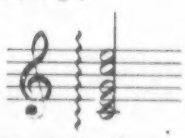
Instrumental Signs

Music Notation	Name	Critical Features	Tracking	Comments
	fractioning and tremolo	note with dots above or diagonal lines going through stem	on or above staff	stringed instruments
V	up bow	similar to a "v"	above or below staff	stringed instruments
⊓	down bow	an open square	above or below staff	stringed instruments
o	open string or natural harmonic	similar to whole note	above or below staff	stringed instruments
pizz.	pizzicato	read as in literary print	above or below staff	stringed instruments
gliss.	glissando	read as in literary print	above or below staff	stringed instruments
	thumb on violincello	similar to whole note with vertical line going through it	above or below staff	stringed instruments
	on string	same as above	above or below staff	stringed instruments
,	breath sign	similar to comma	above or below staff	wind instruments
✓	full breath	similar to check mark	above or below staff	wind instruments
ped.	pedal down	read as in literary print	above or below staff	keyboard instruments
*	pedal up	similar to star-series or diagonal lines	above or below staff	keyboard instruments
R (m.d.)	right hand	read as in literary print	above or below staff	keyboard instruments
L (m.g.)	left hand	read as in literary print	above or below staff	keyboard instruments
	arpeggio	a zig-zag line to left of chord	on staff — to left of chord	keyboard instruments

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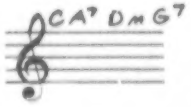
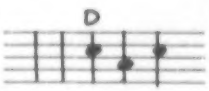
Instrumental Signs

Music Notation	Name	Critical Features	Tracking	Comments
	left toe	similar to upside down "v" below note	above or below staff	organ
	left heel	similar to slur below note	above or below staff	organ
	right toe	similar to upside down "v" above note	above or below staff	organ
	right heel	similar to slur above note	above or below staff	organ
ch	choir	read as in literary print	above or below staff	organ
gt	great	read as in literary print	above or below staff	organ
s.w.	swell	read as in literary print	above or below staff	organ
	alternate heel and toe — same foot	two open squares	above or below staff	organ
	change toes on pedals	two triangles with horizontal line in middle	above or below staff	organ
	slide toes on pedals	two triangles with curved line in middle	above or below staff	organ
	guitar chord marking	filled in circles on fret lines — name of chord either above or to the left of chart	above or below staff	guitar
	guitar chord marking	chord markings read as literary print	on staff	guitar
	order of sharps — treble clef	sharp signs going through specific lines and spaces	on staff	sequence: F, C, G, D, A, E, B

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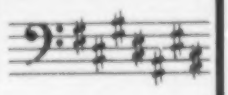
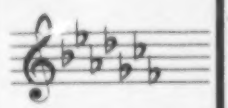
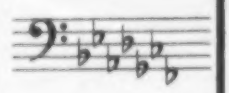
Instrumental

Music Notation	Name	Critical Features	Tracking	Comments
	order of sharps — bass clef	sharp signs going through specific lines and spaces	on staff	sequence: F, C, G, D, A, E, B
	order of flats — treble clef	flat signs going through specific lines and spaces	on staff	sequence: B, E, A, D, G, C, F
	order of flats — bass clef	flat signs going through specific lines and spaces	on staff	sequence: B, E, A, D, G, C, F

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Generic Signs

Music Notation	Name	Critical Features	Tracking	Comments
♩ = 60 ♩ = 120	metronome setting	rhythmic value (note . . . equal sign . . . number)	above staff	
8 *va*	one octave higher	number 8 *va* followed by dots	above staff	
1.	first ending	open rectangle . . . number inside left hand corner	above staff	
2.	second ending	open rectangle . . . number inside left hand corner	above staff	
𝄆 𝄇	repeat section	double bar line with two dots either to right or left of bar lines	on staff	
𝅗𝅥 𝄽 𝄽	repeated notes	note followed by dot-diagonal line-dot	on staff	
𝄻 | 1 | 2 | 3 |	full measures rest	numbers with whole rest underneath	on staff	
1 2 3	fingering marks	numbers written above notes	above staff	
	F clef or tenor clef	two semi-circles connected by small vertical line	on staff	
	thirty-second note	similar to an eighth note with three hooks	on staff	
	thirty-second rest	similar to an eighth rest with three hooks	on staff	
	sixty-fourth note	similar to an eighth note with four hooks	on staff	

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Generic Signs

Music Notation	Name	Critical Features	Tracking	Comments
	sixty-fourth rest	similar to an eighth rest with four hooks	on staff	
D.C. D.C. Al fine	da capo	all notation is written in literary form	all signs written above or below staff	
D.S.	da! segno	same as above	same as above	
Fine		same as above	same as above	
cresc.	crescendo	same as above	same as above	
decr.	decrescendo	same as above	same as above	
dim.	diminuendo	same as above	same as above	
f	forte	same as above	same as above	
ff	fortissimo	same as above	same as above	
fff	fortississimo	same as above	same as above	
mf	mezzo-forte	same as above	same as above	
sf	sforzato	same as above	same as above	
p	piano	same as above	same as above	
pp	pianissimo	same as above	same as above	
mp	mezzo-piano	same as above	same as above	
rall.	rallentando	same as above	same as above	
rit.	ritardando	same as above	same as above	
riten.	ritenuto	same as above	same as above	
acc.	accelerando	same as above	same as above	